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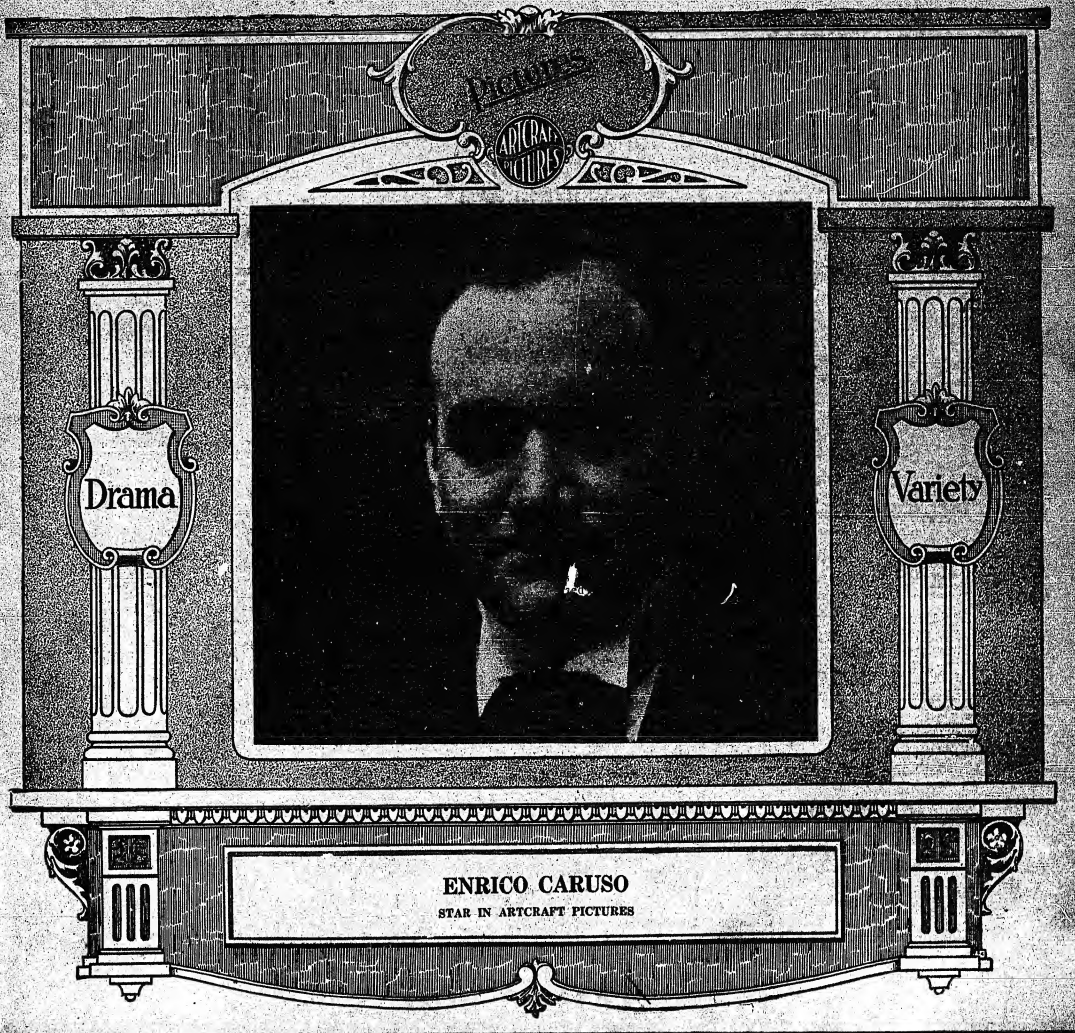
TEN CENTS

# VARIETY

VOL. LII, No. 4 NEW YORK CITY, FRIDAY, SEPTEMBER 20, 1918 PRICE TEN CENTS




ENRICO CARUSO

STAR IN ARTCRAFT PICTURES

# JOVEDDAH DE RAJAH

# THE MASTER MYSTIC

ASSISTED BY

# PRINCESS OLGA and COSTA VALATA

**Only Hindu Mind Readers in America. The FIRST and ONLY act to work BOXES and BALCONY the same as the orchestra floor, covering the entire house.**

## TWO MEN WORKING IN THE AUDIENCE

## I LEAD OTHERS TRY TO IMITATE

CHICAGO "EVENING POST"

(Sept. 13)

### The Fine Arts of Mind-Reading

By Charles Collins

Among the performers who interest me most in my dull afternoons among the music halls are the so-called mind-readers. Trained seals, talking dogs and snake-charmers are remarkable banal; the dancing girls no longer stir my pulse; the singing women fail to move my Buddhistic calm; and the most uproarious madness of the funny men cannot start the faintest fissure of a smile on my glacial countenance. So far as these wonderful amusements are concerned, I have passed into Nirvana. But when I behold a mind-reader my eyes brighten and my slack frame, which has been trying to seat itself comfortably upon its shoulder blades, snaps into an attitude of attention with the precision of a new second lieutenant who sees a brigadier general approaching. For they are the makers of wonder, these fakirs.

To illustrate: There is a psychic outfit headed by a lean and saudy Hindu named Joveddah at the Palace Music Hall this week. Joveddah fixes a certain Princess Olga, a Caucasian, with his basilisk gaze, and by occult gestures pretends to hypnotize her. Her eyes are bandaged to make the trick more difficult. Then the supple Joveddah, fingering his silky beard, passes out into the audience on the main floor, and a certain Costa Valanta, a secondary oriental, mounts to the balcony. Questions are whispered into their ears or objects are shown them. With the chattering rapidity of monkeys they fire questions at Olga, who answers them with infinite silliness and apparently infallible accuracy, talking with the precise labial monotone that was affected by the baby vampires of the jazzy year before we went into the war. The serial numbers of checks, identification cards, addresses on letters, and all sorts of miscellaneous information are matters of supreme indifference to the entranced Olga. She simply rattles them off, taking the fire of questions from two angles without the flicker of a nerve.

It is a psychological marvel—a miracle of attention and memory in the rapid communication of a code of word-and-sound signals. Joveddah and his subaltern give Olga the answer to the question as they ask it. The code is so subtle, however, that it transcends any invention of any German spy who has yet been discovered. If Joveddah's questions are studied closely, no amateur can find in them anything that hints at a prearranged code. There are no curious word-twistings, no deviations from the vernacular of commonplace conversation. But the code is there, nevertheless: it is based not only on words, but also on inflections and time intervals. It twists through the glib questions like a snake through the grass. To learn it must demand the nearly infinite pains that are the proverbial explanation of genius.

The languid Olga also pretends to read the future and answers a few of the commonplace questions usually heard when people try to unmask their destiny in public—questions about going a journey, about sweethearts who are fickle and wives who are nursing intentions to elope, about lost jewels, missing dogs and the end of the war. All this, of course, is merely bait for the gullible. I would decline to stake my future on what Olga says in her theoretical trance. She is an intriguing young person with richly carmined lips, but I deny her the gift of prophecy.

I am erecting this much valuable print paper to Joveddah, Olga, et al, because theirs is the snappiest mind-reading I have ever witnessed. They work faster than the Shattucks, who are one of my standard vaudeville admirations. Such people are far out of the ordinary, and even with the codo explanation of their mysteries they have a smack of the uncanny. One of them, a woman who has the typical trance-medium look (I have forgotten her name), tries to commit suicide at least three times a year, not for advertising purposes; and the last time I heard of her she had almost succeeded. The man named Mercedes, who asks you to name any tune you choose and then telepathizes it to a girl at a piano on the stage, is said to have recently come to a psychological barricade—he and his partner cannot make the cods work any longer.

"BILLBOARD"

### Palace Theatre, Chicago

(Reviewed Monday Matinee, Sept. 9)

No. 3—Joveddah, billed as The Master Mystic, in telepathic and occult science, assisted by Princess Olga and Costa Valata; and they certainly deserve the billing. They are rapid workers and make this one of the most mystifying acts that we have ever seen in this line. It will take a lot of people back to see the show again. There are over three hundred questions asked and answered. There might be a few less questions and a few more laughs introduced in this act. Seventeen minutes, full stage; two encores, closing with a song by the Hindoo.

"VARIETY," SEPT. 13

Joveddah, Costa Valata and the Princess Olga came out. The Princess Olga had her eyes bound. She spoke as her Hindu friends went through the audience: "A watch." "A dollar watch." "You are going to Memphis." "In about five weeks." "Yes, your boy will come back from France." "Who will win the war—the Allies." (Applause.) "Who will win the world's series?" "The Cubs." At this point the audience lost interest in Olga, for the Sox had beaten the Cubs three times in a row, and they had no more chance of copping the series than Bob Hall has of being appointed poet lariat of the N. V. A.

LOS ANGELES "TIMES"

(July 2)

### Rajah's Orpheum Act Truly is Wonderful, Pleasing Vaudeville

If there is anything you want to know go to the Orpheum this week and find out. For there you will find Joveddah the Rajah, master mystic, and the Princess Olga.

To say that the Rajah has an interesting act is putting it mildly.

Together with Costa Valata, the Rajah passes through the audience taking queries from anyone who desires knowledge. The Rajah works downstairs and Valeta passes through the upper regions.

All this time they are firing questions at the princess, who sits blindfolded upon the stage. More rapidly than the questions are asked her, does the girl answer and the effect truly is marvelous. No matter how small the object which the interrogator may hold in his or her hand the girl immediately describes it. She answers any sort of a question and in a manner which brings astonishing exclamations and squeaks from many of the women present. On Friday, the Rajah and Princess are to give a special performance behind the stage for the benefit of ladies only.

Sallie Fisher in "The Choir Rehearsal," and her capable company are one of the hits of the bill.

In "Let's Pretend," Marie Nordstrom, petite and sweet-voiced, scores a big success. Her song about her hook and eye falling in love is of the variety that is clever because of its very foolishness.

"The Frontier of Freedom," produced by Sergt. Maj. Jack Anderson of the famous Princess Pat regiment and Capt. L. E. Ransom of the United States Army, gives the audience a closeup of a real trench and life therein during a bombardment.

Carter DeHaven and Flora Parker are pleasing in new songs and Edwin Weber at the piano is an artist in his line. The trio answered many encores.

The Misses Black and White in their acrobatic novelty diversion do some stunts which if practiced daily by the fair sex, would surely lead to perfection or near perfection of form.

Frances Dougherty appears in a melodic diversion.

The show opens with Stewart and Mercer in a comedy aerial attraction.

**NOTE: So many "ham" acts steal the name of RAJAH that you must always look for the name JOVEDDAH to be sure you are getting the Genuine and Original.**

# ALWAYS WORKING IS THE ANSWER

**PALACE, Chicago, Last Week. MAJESTIC, Milwaukee, This Week. ORPHEUM, St. Louis, Next Week.**

**Direction, MAX GORDON Closing Successful Season on Orpheum Circuit**

VARIETY

VOL. LII, No. 4 NEW YORK CITY, FRIDAY, SEPTEMBER 20, 1918 PRICE TEN CENTS

# ALL WOMEN IN STAGE CREW BEING TRIED BY KANSAN MAN

## Roy Crawford of Topeka Engages Female Stage Crew Upon Union Men Demanding Increase of Wages. Claims Change Is Proving Successful. Local Theatrical Union People Profess Not to Take Innovation Seriously.

The efforts of Roy Crawford to maintain full stage crews of women in his Topeka, Kan., theatre playing traveling combinations is not taken seriously in New York labor circles in the belief that Crawford's action will result in other cities following suit.

Local 206 at Topeka recently asked for an increase, the carpenters asking $21 weekly over their former $17, declaring that they could not live and support families on their old salary. All efforts by the Topeka stage hands and the Crawford house management to agree failed. The matter was taken up by Crawford with the U. M. P. A. in New York, with the Topeka local appealing to the Alliance for assistance.

The Alliance executives agreed that the demand on the $21 basis was not unreasonable but Crawford refused to pay and the men went out, with the I. A. T. S. E. placing the road call on the house.

Crawford then hired women to handle the scenery and baggage, with the Crawford office there maintaining the plan is working most successfully.

### BIG CAST FOR "VORTEX."

George H. Brennan is assembling a company of importance for the production of a spectacular play, tentatively called "The Vortex," but the title may be changed.

Among those engaged for principal roles are Wilton Lackaye, Khayda St. Albans, Theodore Kosloff and his ballet, Henry B. Walthall and a host of others.

They expect to open in New York Oct. 1—some say at the Manhattan Opera House.

### INVESTIGATING "SLUMP."

Chicago, Sept. 18.

The slump in business in Chicago caused the theatre managers in Chicago to get together for an earnest confab. It was decided to make a thorough investigation of the causes which enter into the situation, and to act accordingly.

The management at the La Salle anticipated action of the others by cutting their nightly top of $2.50 to $2, retaining the $2.50 top only for Saturday night. This in spite of the fact that "Oh, Look" is one of the most profitable and popular plays in town.

### LOEW'S, WASHINGTON, PICTURES.

Washington, Sept. 18.

The local show people were surprised at an official announcement made that the new Loew's Palace here, now nearing completion, will have a picture policy.

It was expected that Loew would present a combination vaudeville and picture program in the new house.

### CORT OFF THE COAST.

San Francisco, Sept. 18.

What final theatrical hold John Cort had on the Pacific Coast was relinquished when Homer F. Curran, manager of the Cort Theatre here since its opening in September, 1911, took over the house this week and announced that the theatre starting next week would be styled the Curran.

The Curran will continue road attractions booked in by the Shuberts.

### "LIGHTNIN'" AND BACON.

It is said that the personal success of Frank Bacon in "Lightnin'" is so great that Smith & Golden will hold the production for him, not sending out a second company as first intended.

The production has shattered all the firm's records. The receipts up to date are 25 per cent. greater than those of "Turn to the Right" in a corresponding space of time, at the same theatre, Gaiety.

### CHAMPION LONG TITLE.

Chicago, Sept. 18.

George Frint holds the world record for length play titles. His latest production is entitled "Alone in a Great City Without the Aid of a Mother."

If the play runs as long as the title Frint should make money.

Watch for my fun barrage. CHAS. ALTHOFF.

### RUSHING "THE BIG CHANCE."

A. H. Woods "The Big Chance" is spoken of as either succeeding "Where Poppies Bloom" at the Republic or going into the Criterion. The piece is a drama with the story of a woman of the streets, who reforms through the conditions of war.

A second company is now being formed, to be rushed into Chicago. The reason for that and the secrecy with which the play was tried out, is a play called "The Crowded Hour" of similar story and which the Selwyns have. The latter play was written by Channing Pollock and re-written by Edgar Selwyn.

Mr. Woods is said to have suggested to Mr. Selwyn that they exchange manuscripts and whichever was considered best, to produce it on a fifty-fifty arrangement. Reports have it that Mr. Woods read the Pollock play and returned it, forgetting, however, to send "The Big Chance" script to the Selwyn office. Then the latter piece was quietly put on.

Willard Mack worked on "The Big Chance" and staged it. The Chicago show will be staged by William H. Gilmore, Mr. Mack being prevented because of picture work.

### WOOD'S WEEKLY PROFIT.

A. H. Woods had 18 shows and six theatres in operation last week. Of these, 17 of the attractions made money and five of the theatres fared likewise.

The Harris was the loosing theatre and "Why Worry," playing there, was the unfortunate attraction, totalling a loss on the two of $1,400. The show closed Saturday and is in storage.

"Friendly Enemies" at the Hudson yielded a combined profit for house and attraction of $8,500; The Woods Theatre, Chicago, where "Friendly Enemies" is also playing, made $5,500 for both ends; the Eltinge, with "Under Orders," the two-people play, made $3,300; the Republic, with Marjorie Rambeau in "Where Poppies Bloom," $2,500; "Parlor, Bedroom and Bath" in Boston made $3,200.

### "OVER AGE" AGENT'S DREAM.

One of the big time agents booking through the U. B. O., who admits he is over the Draft limit of 45, is experiencing a pleasant dream.

The agent has proved to his own satisfaction that of all the big time agents in the east, but himself and another will be left after the Draft Boards get through with the others. He is confidentially imparting the secret to his friends, asking them not to tell the other agents who are going to have their own worries when they are drafted.

### "HIS BIRTHRIGHT" SEIZED.

New Orleans, Sept. 18.

Naval Intelligence officers entered the Palace Sunday during the performance and seized a film that was being shown, asserting it reflected on the navy.

The picture, "His Birthright," was regarded as a sequel of the opera "Madame Butterfly" and told of the adventures of a United States naval officer in Japan, in its cast naming the officer Admiral John Milton.

It is understood the seizure was made as the result of protests entered by the friends of Rear Admiral John B Milton stationed at the New Orleans Navy Yard. These friends resented the linking of the name with some incident of the plot. It was reported the film was seized on instructions from Washington, and that it had been shipped there for examination.

Rear Admiral Milton was placed on the retired list in 1910, but was recalled for domestic service during the war.

"His Birthright" features Sessue Hayakawa, produced by the Hayakawa Film Co.

### FOOD PRICES IN ENGLAND.

London, Sept. 18.

Prices for food over here do not strike the English as so very expensive under the circumstances. The retail price of beef, Scotch or English, sold over the counter, is 39c. a pound; fresh butter is 62c.; home grown lamb and mutton, 39c.; coal, $10.50 a ton.

Fruit is dear. Peaches are 50c. each. Apples, formerly costing 6c. a pound, now 36 to 50c. Potatoes are abundant, 50 or 60 pounds for $1. Vegetables are also plentiful; made more so through the many home garden farms.

Scotch whiskey is high and hard to secure. It is now about $2.37 a bottle. Gin is scarce but can be had.

### LAURA HAMILTON HAS DIVORCE.

Although the attorneys in the case refuse information it is reported that Mrs. Harold L. Atteridge, who was nee Laura Hamilton, secured a decree of divorce granted on statutory grounds Sept. 12.

The couple were married May 26, 1914.

**Selling Amelia Bingham's Home.**

Amelia Bingham's home at 103 Riverside drive, New York, is going under the hammer. William B. Ralston has been appointed referee to arrange for an auction and compute the charges in a judgment for $20,370 filed against Miss Bingham by Mrs. Sarah A. Jefferson.

The Riverside home, formerly owned by Joseph Jefferson, was purchased by Miss Bingham seven years ago.

# LONDON THEATRES PERK UP; DREW BIG RECEIPTS LAST WEEK

## Legitimate and Music Halls in Midst of Spurt Through High Feeling Over Advance of Allied Forces. "Chu Chin Chow," Nearing 1,000th Performance, Did $17,000 Last Week. Even Bigger Boom Looked For.

London, Sept. 18.

Everything is looking up theatrically, with the legitimate theatres and music halls doing a splendid business.

This is accounted for by the high feeling over the advance of the Allies and the boom is expected to develop into proportions that will delight the London managers, who have passed through the many vicissitudes since the war started with an admirable spirit under all conditions.

Last week's receipts in some of the legitimate theatres will probably attract more than passing notice among the fraternity in the States.

"Chu Chin Chow," nearing its 1,000th performance at His Majesty's, did $17,000 for the six days ending Sept. 14.

"As You Were" at the Pavilion, played to $14,000, in the same time.

"Yes, Uncle" at the Shaftesbury, got $15,000.

"Going Up," Gaiety, $12,000.

"The Maid of the Mountains," Daly's, $11,000.

"The Better 'Ole," Oxford, $10,000.

"The Boy," Adelphi, $10,000.

"The Purple Mask," Lyric, $9,000.

"The Freedom of the Seas," Haymarket, $8,000.

"Nothing But the Truth," Savoy, $7,500.

"Fair and Warmer," Prince of Wales, $7,000.

"By Pigeon Post," Garrick, $7,000.

"The Naughty Wife" (with Gladys Cooper out of the cast through being on a holiday), Playhouse, $6,000.

"The Live Wire," St. Martin's, $5,500.

"Tabs" (theatre not given), $5,000.

### REVIVING " IN DAHOMEY."

London, Sept. 18.

Norman J. Norman, who brought William and Walker to London in 1903 with "In Dahomey," which ran for nearly a year at the Shaftesbury, is about to put a revival of the piece, written by colored people with an all-colored company.

He has made an offer to Bert Williams to come to England and appear in his original role.

### COCHRAN'S FIFTH.

London, Sept. 18.

The lease of the Aldwych has been acquired by Charles B. Cochran, who now controls five London theatres and supplies attractions to two others.

Whenever a successor to "The Better 'Ole" is required at the Oxford, Cochran will furnish another entertainment by Captain Bruce Bairnsfather and Captain Arthur Eliot.

### DeCOURVILLE TAKES PLAYS.

The English rights to "Why Marry" have been secured from A. M. Woods by Albert deCourville for an early London production. The world's rights to a new farce by Harold Brighouse, entitled "The Bantam, V. C." have also been bought by deCourville, who will probably star Laurie DeFreece in it.

### IMPROVING "CHINESE PUZZLE."

London, Sept. 18.

The management of "The Chinese Puzzle," at the New theatre, is endeavoring to make alterations and improvements in the piece.

Ellen O'Malley's part is now played by Elaine Inescort. Ethel Irving, who has the lead, later goes into management with "Three for Diana," adapted from the Italian by Chester Bailey Fernald.

### WEAK "WEEK END."

London, Sept. 18.

At the Kingsway, "A Week End," by Walter Ellis, was presented by Fred Kranz and Leon Vint. It is a noisy, bustling farce of the Palaise Royale impropriety type, with little humor or spontaneity.

Ernest Thesiger and Yvonne Arnaud labored to give reality to an impossible play.

### FROHMAN SECURES NEW COMEDY.

London, Sept. 18.

Charles Frohman, Inc., has bought the rights to a new comedy for Cyril Maude, entitled "Lord Richard in the Pantry," by Sydney Blow and Douglas Hoare, adapted from a novel by Martin Shawne.

### RUSSIAN BALLET DRAWING.

London, Sept. 18.

The Russian Ballet is packing them in at the Coliseum. The Canadians continue there, their leave having been extended for this week.

The newcomers are Coram, Florence Smithson, Ethel Hook.

### BALLET BOOM IN LONDON.

London, Sept. 18.

The ballet boom is spreading. Beecham's opera ballet opened at the Palladium seventy strong.

Others on the bill are Wilkie Bard, Max Darewski, Zomah, Belle Davis and her Crackerjacks, Alfredo, Austin Rudd.

### MAMMOTH DICKENS FAIR.

London, Sept. 18.

The Dickens Fair at Botanical Gardens, organized by Bransby Williams in aid of the Charles Dickens Home for Blinded Soldiers, assumed mammoth proportions. Numerous stars and novelties appeared.

### CINQUEVALLI LEFT $130,000.

London, Sept. 18.

By the will of Paul Cinquevalli, the great juggler left an estate appraised at $130,000.

### HARRY TATE EXEMPT.

London, Sept. 18.

Harry Tate, the comedian, has been declared exempt from service by the Wandsworth Tribunal.

Had Tate joined up as private the country would have lost some $12,500 yearly in income and super-income tax.

### At Alhambra, Paris.

Paris, Sept. 18.

Alfredo, Garnalla and Eddie, Riggs and Witchie, Four Dormonds and Yost, clay modeler, open the Alhambra Sept. 27.

### "Officers' Mess" Produced.

London, Sept. 18.

Andre Charlot presented "The Officers' Mess," by Sydney Blow and Douglas Hoare, at Plymouth, to be followed by a short tour pending a London production.

### McINTOSH'S GOLD PASSES.

London, Sept. 18.

Gold Passes are being issued by Hugh McIntosh to all Australians holding the Victoria Cross (V. C.). The pass admits the V. C's and their families to all of the theatres over which Mr. McIntosh has control, in Australia. The Australian manager and legislative councillor is here on a visit.

The example set by McIntosh is to be followed by Sir Alfred Butt. Sir Alfred says he is delighted with the idea and will also issue passes to the V. C. men which will admit them to all theatres and halls over which he presides.

### "FEMALE HUN" IS SPY DRAMA.

London, Sept. 18.

"The Story of the Rosary" will be withdrawn from the Lyceum, Saturday, to be succeeded, by a four-act spy drama, "The Female Hun," by Walter Melville.

### ELSIE JANIS IN "HULLO AMERICA."

London, Sept. 18.

Sir Alfred Butt has named the new revue to be presented at the Palace, Sept. 21, "Hullo America."

The principals are Elsie Janis, Owen Nares, Stanley Lupino, Will West.

### OSWALD STOLL, AUTHOR.

London, Sept. 18.

Oswald Stoll has written a book on economics entitled, "Freedom in Finance."

### GROCK'S WIFE DIES.

London, Sept. 18.

The wife of Grock, the celebrated clown, is dead.

### Folies Marigny Being Delayed.

Paris, Sept. 18.

The Folies Marigny remains closed, director Perkins possibly resuming within a few days.

In a speech last Saturday night Perkins apologized for the uncompleted condition of his revue and complained at not receiving fair play, vaguely suggesting rivals were at the bottom of the delay.

It is probable the real reason of his difficulties is the non-delivery of costumes.

It was reported in New York late Wednesday that the "Follies of 1918" would open there shortly, having a typical Broadway, New York, aspect. American soldiers on leave in Paris are expected to be the best patrons.

### Butt's "Rock-a-Bye Baby."

London, Sept. 18.

Sir Alfred Butt has bought the English rights to "Rock-a-Bye Baby."

*Photo by Hixon-Connelly*

BEN BERNIE
(Of BERNIE and BAKER)

"A Little Talk Interrupted by a Violin"
PROCTOR'S FIFTH AVE. NOW (Sept. 19-22)

Offering a single in which is embodied all the merits and clean-cut comedy which made BERNIE and BAKER a standard laughing hit.

Direction, LEWIS & GORDON.

### IN PARIS.

Paris, Aug. 29.

Reginald d'Arcy, and Australian composer and pianist, known as d'Arcy Irving, of Algiers, where he was a professor at the Conservatory of Music, has just died at the age of 48 years, of influenza.

Hertz and Coquelin reopened their two houses this week, the Ambigu reviving Courtelain's "Train de 8h. 47," and the Porte St. Martin continuing th run of "Un soir au front," interrupted by the bombardment of Paris.

At the Renaissance Cora Laparcerie will shortly create a new farce "L'As de Chouquette" by Hennequin and P. Veber, in which she will be supported by Gaston Dubosc.

A sort of operetta by Rip, with music by Willy Redstone, will be produced in the near future at the Theatre Antoine.

Vaudeville has come into its own again, and all the variety resorts of Paris are playing to full houses. At the Alhambra, which has been redecorated during the summer closure, E. H. Neighbour is still to be found as resident director, with Joe Brooke as stage manager. The show is an excellent one, and many families are tickled to death to have their select music hall in full swing, an establishment of this kind having been sadly lacking during the past three months. Manager Dubray, now assisted by Leon Rogee in charge of the Anglo-American department, has revived the old success of the Nouveau Cirque, where a fine program is likewise on tap. The stables have been converted into a vast, chic promenade, where we have the fashionable jazz band and an inviting bar during the intermission. (For programs see Bills next week.) There is every prospect of a fine season.

Perkins is busy preparing for the inauguration of his season at the Marigny, where we are promised a real American show, with English chorus girls. The Casino de Paris is doing splendid business with a somewhat indifferent revue; the same can be said of the Folies Bergere. Both houses, catering more for the promenade, at present have only local people, little known outside of France, on the bills. The Olympia, giving vaudeville twice daily, is also making big money with a small time show.

Sacha Guitry has started in again at the Theatre du Vaudeville, offering a revival of his own comedy "Nono," with Yvonne Printemps, Baron fils, Jeanne Fusier, Delys and Hieronimus. His revue, in which father Lucien Guitry will appear, is due later.

The Comedie Francaise is to add several other old successes to its repertoire, and the troupe is now studying G. de Porto Riche's "Amoureuse," Jules Lemaitre's "Pardon," Verlaines "Les Uns ei les Autres." A new work by H. Bataille, "Les Soeurs d'Amour," is delivered and will soon be rehearsed. There are also two short comedies due this season, "Le Petit Chaperon" by Felix Gandera and C. Gevet; "Le Sourire du Faune" by Andre Rivoire.

M. Combes retains operetta at the Empire for the present; variety will follow as usual later in the season.

The Odeon is showing the old French version of Charles Dickens "Le Grillon du Foyer" (Cricket on the Hearth). Lena Ashwell is playing this week "Billeted" at the English theatre Albert I.

# NINE-MONTHS' TOURISTS TICKETS FIRST FEDERAL CONCESSION

## Washington Railroad Conferences Give Traveling Public Advantages Over Expected Rate—Indications Point to Theatrical Concessions—Coast Tickets Show Only 10 Per Cent. Raise.

Washington, Sept. 18.

Nine months' tourists tickets from New York and Chicago to the coast and return have been decided on. While the rates are set, the announcement is unofficial, the Railroad Administration probably holding the actual publication of the rates until a decision is given out regarding the appeal of theatrical interests for rail concessions. It is understood that a favorable report has already been turned in advocating the granting of concessions. Director General of Railroads McAdoo has been away from the capital for several days and the report has awaited his final consideration. It is up to him to permit the allowances as set forth by the board of control. The entire managerial committee was here last week and several prominent members arrived here again today.

The coast return trip tickets are not scaled as high as first expected, the advance being about 10 per cent over the old rate instead of the predicted 20 per cent. increase. From Chicago to the coast and return the rate for a nine months' ticket is $121, plus the war tax (8 per cent.) or $9.68, making the actual figure $130.68. The nine months' rate from New York to the coast and return is $163.12, plus the war tax of $13.05, or an actual cost of $176.17. The three months' summer rate tourists' tickets will continue to be sold at $117.29 including war tax until the end of September and are valid until October 31. After that time they will be exchanged for the nine months' tickets on a pro rata increase based on the mileage yet to be covered. This is as arranged for early in the summer.

Partial payment is to be allowed on what was formerly called the "manuscript ticket" plan. A certain percentage of payment will be required at designated points, with the entire cost paid in full at the "turnaround," which is the coast. This is the same accommodation allowed by the individual roads in the past and is looked upon as a valuable aid to touring companies and vaudevillians.

### GORDON-WILSON STORY.

Los Angeles, Sept. 18.

Simultaneously with the arrival here of Kitty Gordon and Jack Wilson with attendants to start feature film work for the United Picture Theatres Co. at the Brunton studio the newspapers printed that Miss Gordon would sue Captain Beresford for divorce with the conjecture that she would then marry Wilson.

Miss Gordon's manager denied the report but understood that papers are being prepared.

### DAMAGED SEVERAL WAYS.

Chicago, Sept. 18.

Irene Koepping, known in vaudeville variously as Irene Davis and Lee Miller, has filed a suit for $50,000 damages in New Orleans against Ben Montelea one, son of a wealthy hotel owner in New Orleans.

The suit is based on incidents which transpired in 1912, when Miss Koepping was a minor. At that time Moneleone was indicted by a Federal Grand Jury for a violation of the Mann act. It was stated by the girl, when she was taken into custody in Chicago later, that Monteleone had taken her to Key West, Fla., where he had compelled her to live an immoral life.

In her suit, Miss Koepping asks $20,000 for breach of promise, $15,000 for impairment to her health, and $15,000 for degradation and disgrace following her association with Monteleone.

Monteleone has been a fugitive from justice for six years. He was arrested last week in Denver.

### CINSY'S FORCED EARLY SHOWS.

Cincinnati, Sept. 18.

Hubert Heuck, president of the Cincinnati Theatre Managers Association, says that managers of road shows are complaining because under Uncle Sam's administration the trains leaving Cincinnati for the north and west at midnight have been taken off. Actors are obliged to catch trains at 11 o'clock.

This necessitates starting shows at 8 p.m., at the Grand and Lyric, while Manager Ned Hastings, at Keith's, is letting 'er go at 7.30.

"Friendly Enemies," playing its second week at the Lyric this week, is an indication that to beat the high cost of traveling, managers will keep their shows in normally one-week towns, or considerably longer, unless business is so bad that it would be folly to remain.

### 7 MORTONS NEXT WEEK.

The Palace, New York, program next week will be full of Mortons, led by Sam and Kitty, the parents of the flock.

Three separate Morton acts will group when the father and mother appear with their younger children, now also known as the Four Mortons. The other two turns are Paul Morton and Naomi Glass, and Clara Morton.

It is anticipated that Sam and Kitty and Paul and Clara may do some of their former turn, when the elders and their children were first known as The Four.

Miss Glass, privately, is Mrs. Paul Morton.

### N. V. A. ORDERS TRIAL.

Through charges preferred against a member, the National Vaudeville Artists has ordered Billy Force before it for trial for failing to make a vaudeville production as agreed between himself and one Sohn, a non-professional.

Sohn was to furnish the money and Force do the producing. Sohn preferred the complaint.

Force was of Bernard and Force, a vaudeville team.

### ARRESTED AS DESERTER.

Jacksonville, Fla., Sept. 18.

Serg. Victor Gordon was arrested here last Friday by a U. S. marshal as a deserter from the British Army.

Gordon was appearing at the Arcade Theatre at the time. He has been playing in vaudeville since the early summer, as a monologist, appearing mostly in the Middle West.

### "DOUBLING."

For next week at the Royal and Alhambra, New York, it has been programmed for two acts to appear on both bills. They are Trixie Friganza and T. Roy Barnes and Co.

### CAMPS QUARANTINED.

Spanish influenza, an affection which first made its appearance along the fighting front in France, has developed in four camps which are now under quarantine. Cantonments under quarantine are Camps Upton, Lee, Quantico and Newport. The latter two places are naval bases, but are included in the bookings of the Commission on Training Camp Activities.

At Quantico, near Washington, the "Mimic World" was kept out by the quarantine, but instead the attraction was rushed to Camp Humphreys, Va. There is no Liberty Theatre there, though one is building. The Commission working with the quartermaster's department at Humphreys, arranged to transport the company and production in army trucks. Through the efforts of a Washington society woman, a special stage was constructed in the open at Humphries with footlights and complete equipment provided. Seats were arranged in a natural amphitheatre, capable of seating 15,000.

At Camp Upton there was no interruption of bookings. "The Red Mill" played the first three days and was allowed to depart when finished, which will be the same where other attractions appear in the infected camps. At Upton there is no danger of contagion to the visiting artists as their living quarters are considerably separated from that of the men.

At Camp Lee, starting Sunday next, Gus Hill's Minstrels are booked, and up to Wednesday it was expected that the attraction would open on schedule. The Commission is continuing its bookings, not figuring the epidemic as serious.

At Upton next week a number of feature pictures have been arranged for. That because the week was open, having been partly held for "Yip, Yip, Yaphank." In addition to the pictures, concerts will be given Thursday and Friday by Mary Zentay, violinist, and Henry Waterous, basso.

Camp Upton, L. I., Sept. 18.

The Liberty and Buffalo theatres here have been ordered closed for the present, due to an outbreak of Spanish influenza.

The company playing "The Love Mill" this first half of the week was obliged to vacate.

### SHUBERT'S SUNDAY BOOKER.

Rufus Lemaire is out as booker of the Sunday shows at the Winter Garden and Central, the latter being the new Shubert house at 47th and Broadway.

The withdrawal followed words with Lee Shubert, but Lemaire, who between times is a chief petty officer assigned to naval headquarters at 280 Broadway, has "resigned" a number of times before.

Ed. Davidow, a brother-in-law to the Shuberts, who has been associated with Lemaire in his office in the Putnam building, is handling the Garden and Central Sunday bookings for the present.

### PRESSMAN'S PLAYLET.

"Life's Studies" or "Etudes de Vie," as it may be called, is a playlet in two scenes that Charles E. Maddock will probably produce for vaudeville.

The piece was written by G. Horace Mortimer of the Orpheum Circuit's press department. It is his maiden playwrighting effort, with a unique idea basing it.

### JACK ROSE FINED.

New Orleans, Sept. 18.

Jack Rose, of Mike Bernard and Jack Rose, was arrested and fined $40 here Monday, after he had gotten into an altercation which led to fisticuffs. Rose paid the fine.

He reports for military service in two weeks, the act dissolving thereafter.

### MORE VOLUNTEERS SAIL.

Two more units have sailed overseas to join America's Over There League of volunteers, each unit holding four entertainers. In addition the League sent over Dorothy Donnelly, the actress and playwright, who is to put on plays for the service men who will appear in them. Assisting Miss Donnelly and sailing with her were Patricia O'Connor, also Grace Henry, who will do the same sort of work. The units which departed, together with their titles, are.

**"A Musical Foursome."**
Maude Allen.
Lucie Babcock.
Vera Barstow.
Mildred Evans.

**"A Little Bit of Everything."**
Mabelle Adams.
Mary Cameron.
Lida McMillan.
Bert Snow.

"A Musical Foursome" is the first all-woman unit to sail, save for the concert duo consisting of Amperito Farrar and mother. Counting Miss Donnelly and party, the volunteers already sent over by the League number 61. The operation of the new draft is not expected to interfere with the League's work and there will probably be some provision later for the registration of those already over there.

### SAILORS' MINSTRELS OVER.

The Sailors' Minstrels of the Newport Naval Station, 90 in number, wound up their season Sunday night at Worcester, Mass. The show made several cities in New England, under the direction of Mark Levy, and were entertained by the local officials, also the society folk of Newport, Taunton, Fall River, Springfield and Providence.

In the company Bill Jones and Noll and Kenney "walked away with the show."

### HELD UP AT BORDER.

Winnipeg, Can., Sept. 18.

Through not holding their registration cards, King and Harvey were held up at the Canadian border for two days, leaving it impossible for them to open here Monday.

The men had registered by mail with their New York Draft Board without receiving an acknowledgment. They had to register again, in Pembina County, North Dakota and were then allowed to leave the States, motoring from the border to Winnipeg and opening here this evening.

### MARX BROS. IN SHOW.

Chicago, Sept. 18.

The Four Marx Brothers have temporarily forsaken vaudeville and will go out in a production.

It is to be a romantic farce with music, written for them by Joe Swerling, presented by Minnie Palmer and produced under the direction of Al Shean. The piece, in three acts, is entitled "The Street Cinderella." The music was written specially for the production by Gus Kahn and Egbert Van Alstyne.

In addition to Julius, Arthur, Leonard and Herbert Marx, who will be featured, the cast will include Edward Metcalfe, Mary Orthe, Betty Carpenter, Saba Shepard, Mary Aldis, Trixie Van Ness, Ida Lampton and a chorus of twelve.

"The Street Cinderella" opens on the K. & E. time at Grand Rapids Sept. 28.

**Lou Lockett—Emma Haig Act.**

Lou Lockett, formerly of Lockett and Brown, with Emma Haig in an act written by Eddie Madden and staged by Frank Hale.

Jenie Jacobs is handling the new team. Jessica Brown is in "Gloriana," a new John Cort musical piece.

Make me your fun godfather. CHAS. ALTHOFF.

# ALIEN ENEMY COMMENT

Sept. 14.

Editor VARIETY:

You are to be commended upon the editorial in this week's VARIETY re alien enemy acts. May I not call the attention of the entire theatrical world to this editorial and let them read it and let it sink in good and deep.

American acts are not allowed to work in Germany or Austria. American people are not allowed to even walk upon the streets. Over here how vastly different.

I have almost come to the conclusion that a preference is being shown alien enemy acts by the different booking offices. How many of them are being carried by the Ringling and Barnum shows.

Isn't it a wonderful sight to walk into a theatre packed with the fathers, mothers, wives, sisters, brothers and sweethearts of the flower of American manhood, of the boys over there who are bleeding to death upon the already blood soaked battle fields of France, being entertained by the same swine whose rape of Belgium is now history.

These alien enemy acts are allowed to run around the country in perfect freedom, using names that do not sound Teutonic and telling people they are Belgians, Swiss, French, etc.

Surely there are enough American acts to entertain the American people, and no manager should allow one of these acts to appear before the people whose relatives are giving up everything.

American artists should take the matter upon their own shoulders, if the managers persist in playing these acts. Let us Americans refuse to work on the bills with them. I have made up my mind that under no consideration or circumstances whatsoever will I appear upon a program with one of them from this date on.

There is one act in particular I know and who advertises regularly in VARIETY, that made a statement he would cut off his arm before he would fight for America. Needless to say, he was knocked down for his remark.

I can not believe a manager who plays these acts or an agent who will book them is pure American.

*J. C. Booth,*
(Booth and Leander.)

New York, Sept. 13.

Editor VARIETY:

I have read the editorial in today's VARIETY concerning alien enemy acts in this country and that they should not be allowed to play.

That is all well and good, but I ask why this should apply to German and Austrian artists only and not to agents. There are many German agents in New York and they are all doing business, booking or managing acts, and none of them have American papers; all are alien enemies.

Must we German artists with families to support have to work as dishwashers or waiters to make a living over here while these alien enemy agents can continue to make their easy money as agents without molestation? One of them I know is making at least $20,000 a year and has been making that much since the war started, making it over here and continuing to do business without question following America's declaration of war.

One of these agents told me in Paris in July, 1914 (one month before war was declared), that we should leave France as war was certain; that he had been so informed by big men in the German army.

When you mention German artists after this include German agents as well, when both are alien enemies.

*Paul Seifert.*

## LOEW'S BEST HOUSE.

What is agreed upon by those who have seen it as the best house on the Loew Circuit, the Metropolitan, Brooklyn, opened Monday night. George Schenck, formerly manager of Loew's Bijou, Brooklyn (now playing pictures), is the manager, and Harry Silverstadt is the leader of the 18-piece orchestra.

The Metropolitan is but a few blocks distant from Keeney's, Brooklyn, looked upon previously as "opposition." This week Keeney's headlined its bill with "The Four Husbands," an expensive vaudeville production turn.

Monday evening, while the performance was going on, one of the usherettes, walking down a side aisle, accosted X. J. Lubin, M. Meinhold and Mark Levy, of the Loew staff, asking where Mr. Loew was seated. Informed he was in the first stage box on that side, she proceeded down the aisle. Upon returning, Mr. Lubin asked if she had located Loew. The girl replied she could not find him.

"What did you want Mr. Loew for?" asked Mr. Lubin.

"There are no sanitary cups in the water fountain," answered the girl, "and I wanted to ask him what to do about it."

## TROOP MOVEMENT CLOSES HOUSE.

New Orleans, Sept. 18.

The "Cantonment" theatre at Hattiesburg, Miss., booked out of the Loew office, New York, closes tonight. It was originally planned and opened to catch the business from the adjacent cantonment territory. Troop movements out of Camp Shelby, however, left the house high and dry.

The house will probably reopen as soon as the camp fills up with men from the new draft.

## LOOKS LIKE "YIP" IS OFF.

It looks as though "Yip, Yip, Yaphank," the Camp Upton soldier show by Serg. Irving Berlin is through for the present, after having been one of the biggest hits New York ever held during its four weeks' run.

The soldier boys with Berlin are back at Camp Upton this week, having closed the engagements last Saturday at the Lexington. No plans have been made for any future travel of the production. Officials from Washington were expected in New York to see the piece and give a decision on its further life, but the officials failed to appear.

"Yip" played to around $70,000 at the Century during its first two weeks, and almost as much at the Lexington in the final two. The show is said to have closed to a business of $15,000 last Friday and Saturday, when the proceeds for those two days were reported having been divided among the 300 or so soldiers who took part in the show.

The net profit of the New York engagement, which was for the benefit of a community house at Camp Upton, is reported at around $100,000.

The songs written by Mr. Berlin for the piece, particularly the "Y. M. C. A. Hut" number, are finding a large sale.

## SURATT DID IT?

Monday with Valeska Suratt headlining at the Palace, the house was jammed for each performance. Everyone who noted the heavy attendance that day, said "The Jewish holiday is doing it."

Tuesday the record breaking attendance was repeated, more unusual because of the preceding holiday crowds, and there was no reason, excepting the previous day's remark was changed, "It looks as though Suratt is doing it."

## AGENT'S COMMISSION POINT.

A different angle to an old point in the matter of commissions payable between agents and acts is tacked onto an action started by H. J. & Frederick Goldsmith for their client, Arthur Horowitz, the agent, against Jay Gould, now in the Century Roof show and formerly of Gould and Lewis (Flo) a vaudeville act.

The amount sued for is $635, claimed by Horowitz to be due him for commission from Gould and Lewis for a tour's contract over the Pantages' Circuit last season that the act did not play. The team instead appeared on the Orpheum Circuit, not booked, however, by Horowitz there.

The agent alleges a long-term agreement with the turn and states that in pursuance of his post as representative for it, he procured the Pan time. While having authority, the agent says, to sign for the act in contract engagements, in this particular matter, he did not sign, giving the agreements to the act for their signature. Meanwhile the act had accepted the Orpheum route. Horowitz contends that as he sought and obtained the Pantages contracts with the knowledge and consent of the act, the members are liable to him for the full amount of the commission as though they had played the engagement or signed the agreement.

Another managerial representative claim has been placed in the hands of his attorney, August Dreyer, by Charles Potsdam, against the Rigoletto Brothers, amounting to $835. Mr. Potsdam alleges he acted as manager for the brothers.

Last week Mr. Horowitz appeared before the Vaudeville Managers' Protective Association, to assert his agency claim to Harmon and O'Connor, a "sister act." The act was under a contract for three years with Horowitz and booked by him to open at the Audubon, New York, Sept. 8. On the same day they had been placed through Frank Evans to appear at a Poli theatre. The evidence brought out that Horowitz had consented to the girls making an application to another agent (not Evans) to book them and that thereafter Harmon and O'Connor had notified the other agent they preferred Frank Evans, who could secure them time. Whereupon the third agent tore up their consent, saying it was agreeable to him.

On this phase of the matter Pat Casey decided against Horowitz, on the ground he had waived any agency claim according to the custom of the show business when agreeing to their proposal, made in writing, to another agent. Mr. Casey disregarded the legal aspect of the case as set forth in the Horowitz agreement, and it was so understood by the parties to the contest.

## A CONSCIENTIOUS AGENT?

Sally Markus, who does a booking business for vaudeville, has notified the management of the Olympic, Brooklyn, and Grand Opera House, New York, he isn't going to book them any longer, so Markus says.

The reason given by the agent is that he and the policies under which the theatres are operated don't agree. The theatres play five acts on a split week. Markus received $50 weekly from each for booking.

If there were any other reason why Markus threw the hundred weekly away, he expertly kept it to himself.

### Clayton and White Decide to Stick.

The dancing team of Clayton and White have decided not to separate after all and will remain as a fixture in "The Passing Show."

It was through the intervention of J. J. Shubert that the steppers agreed to patch up their differences.

## RATS' INVESTIGATION HEARING.

Last Friday's session, pre-mentioned as the finale of the hearings in the inquisitorial proceedings anent the financial manipulations of the White Rats, was lengthy and covered much ground. Harry Mountford made what he termed a statement, because there "had been a lot of insinuations made here and I should like to point out certain phases of the testimony." He attacked the testimony of Will J. Cooke, went a little further into the alleged robbery of the Rats' office and airily sought to show how efficiently the Rats' coffers had been conserved under his management—not, however, touching on the final "bow out."

Referee Schuldenfrei permitted the statement, in which the witness questioned and answered himself; but towards the finish the Referee stated that he did not at first understand the purport of the statement, and that it could not help in the proceedings, which was the signal for Mountford to cease. Mountford "cross-examined" himself because he said he was not represented by counsel. J. J. Myers was the legal representative of the Rats and not himself.

The session was started with the examination of Will Conly and Percy Pollock, both called by Mr. Myers. Friday of this week was set down for another hearing, at which time the Referee will make a decision as to his jurisdiction in calling Goldie Pemberton, the original petitioner in the proceedings. Neither counsel had handed in briefs on the point. A. W. Sapinsky did not desire to call any further witnesses. This week's session may see further questioning on the $500 checks supposed to have been handed out to Brooklyn during the strike. The testimony adduced last Friday places the matter of the checks in a worse muddle than ever, and the explanations are contradictory with those of two weeks ago.

Conly took the stand first, Myers questioning, but later Mr. Sapinsky queried. While in the chair Conly twice drew reprimands from the Referee. On things touching points sought to be cleared up by Mr. Sapinsky he was hazy or did not know, as with other witnesses. Conly said he knew Goldie Pemberton and had seen her at several meetings taking notes. He also said he read the weekly statements to the board of directors. He said he knew Percy Pollock, and that the latter had called at the office and asked for Mountford, who was out. Pollock gave him $500, which was to be turned over to Mountford. Conly thought the money was for ball purposes. Mr. Sapinsky asked:

Q. "You read the weekly statements?"
A. "Yes."
Q. "How were you picked out?"
A. "I was acting in capacity of secretary for two or three months before the strike."
Q. "Were the financial statements read at the meeting of the board of directors?"
A. "Yes."
Q. "Were they the same as those read to the members?"
A. "Yes."
Q. "Wasn't it a fact that it was thought best that the statements not be read in detail because of fact that so-called representatives of the manager would be present?"
A. "I heard that suggested, but cannot say. I was of the opinion that spies might be present, but not certain."
Q. "Now I ask if it wasn't a fact that purposely erroneous statements were made to prevent an accurate statement getting to the managers if they had representatives present?"
A. "Not to my knowledge."
Q. "Did you know that there was an account in the Greenwich bank?"
A. "No."
Q. "Do you know today that there was one?"
A. "No."
Q. "Didn't you know there was a levy fund of five per cent. and wasn't it for the strike? Where was the money deposited?"
A. "It was spent as fast as gotten, as far as I know."
Q. "Was there ever an accounting of the spending of that fund?"
A. "I can't remember; don't know."
Q. "Do you know if the board of directors ever passed a resolution permitting the joint account to be deposited in the names of Mountford and Fitzpatrick?"
A. "I don't know."
Q. "You were a director?"
A. "Yes, but I was not present at all meetings."
Q. "At the time that Percy Pollock gave you the $500, did you give him a receipt?"
A. "No; he asked for none."
Q. "That was the only $500 he gave you?"
A. "Yes."

Questioning showed that Conly did not know anything about Rats' funds going into the building of the clubhouse. Conly said he worked for Harry for the Rats and now was working on a draft board.

Pollock then took the chair. Mr. Myers questioning. It was brought out that Pollock was an actor and that he loaned $500 to Mountford, that being a personal loan between the two. Pollock said the money was paid back to him by F. J. Fitzpatrick, the bookkeeper.

Mr. Sapinsky: "Young Fitzpatrick gave you back the $500; when?"

A. "A days later."
Q. "When was the second loan?"
A. "Four or five days later."
Q. "Did you gotten the first $500 back?"
A. "I could not say. Fitzpatrick drew a check on a Fifth avenue bank. We walked over there and I got the money."

He then said he received the second loan back several days after making that one, Mountford paying him in cash, for which he gave no receipt.

Referee. Q. "At the time you made the second loan, did it total $1,000 or just $500?"

(Continued on page 41.)

## ARTISTS' FORUM

**Combine letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired. Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be again permitted the privilege of it.**

Chicago, Sept. 14.

Editor VARIETY:

I noticed in the Pittsburgh notes in VARIETY that the Hawthorne Minstrels would play the Kenyon, Pittsburgh. This act has not been in existence since May, 1917. At that time the scenery, costumes, trunks, etc., were sold to Laura Booth, but not the name.

*The Hawthornes.*
(Billy and Amy.)

Camp Sheridan, Ala., Sept. 10.

Editor VARIETY.

I am now at Camp Sheridan, in the Base Hospital sick, and not working with my former partner, Francis. He is at present around Chicago and using my name, which I have had for the last ten years.

*Ward.*

Philadelphia, Sept. 12.

Editor VARIETY:

I wired you today, upon my return from the West, relative to the article in last week's VARIETY concerning myself and the action of the Philadelphia managers in raising admissions.

The story is a canard and apparently the work of our opposition in an endeavor to injure us and I am surprised that VARIETY would be a party to it.

There is absolutely no foundation to the story. I never pledged myself in the matter, in fact, two weeks before the price raise was scheduled to go in effect, I told the members of the Association (theatrical managers) I would not join the movement. Further, I told the members of the Association it was not an Association issue, but rather a neighborhood matter and upon this basis I stood "pat."

*Fred G. Nixon-Nirdlinger.*

## MRS. JAS. CONNORS' SEPARATION.

Jennie Connors, through her counsel, Frank J. Rinaldi, has filed suit for separation against James Connors, in vaudeville. Answering to her charges, the defendant, through his attorneys, Henry J. & Frederick E. Goldsmith, enters a general denial:

In her affidavit, the plaintiff alleges that since their marriage, March 26, 1917, her husband has wilfully neglected, aoused, and mistreated her. Because she is unable to support herself, having been under the care of the physician in a hospital during the past five months, Mrs. Connors is claiming $50 weekly alimony, out of the $150 weekly she alleges her husband says he earns, and counsel fees.

When the papers were served on Connors early this week announcing the case was to come up Sept. 17, he wrote his attorneys, asking them to postpone the trial for a week or so. The trial is now scheduled for Sept. 24.

Accompanying the letter, Connors mailed a statement from Wilmer & Vincent, of the Colonial, Utica, where he is now playing, stating his salary to be but $62.50 weekly.

## POTSDAM IN BOOKING OFFICE.

Within a short time Charles Potsdam will transfer from the managership of Loew's American theatre, to the post of chief assistant to Jake Lubin in the Marcus Loew booking agency.

Mr. Potsdam has been at the American for several years. He has grown to know all of the Eastern big and small turns. At different times he has produced and managed acts. It is said Mr. Potsdam could have received an agency franchise in the Loew office, but was informed by Joe Schenck and Mr. Lubin they thought he could be of more value to the circuit in the booking department.

It is possible that Eugene Meyers will succeed Mr. Potsdam as the American's manager.

## HEAVIER BILLS UPSTATE.

Proctor's, Albany and Troy, playing a split week of two shows daily, is commencing to increase its programs for the season.

Valeska Suratt, Stella Mayhew and Andrew Mack are among the future headlines in those towns that were booked this week by Arthur Blondell, who is temporarily looking after the Proctor upstate bookings during Johnnie Collins' recovery. The other of the Collins houses are being cared for by Harry Mundorf and Charles Anderson (in the E. M. Robertson office) during Mr. Collins' absence.

### Farnum, Lewis & Gordon's Booker.

Ralph G. Farnum has been appointed general booker for Lewis & Gordon, following the departure of Max Gordon and Milton Lewis into the Service. Al Lewis continues as the producing and executive head of the firm.

Mr. Farnum has been of late with Max E. Hayes' office and was previously with Harry Weber.

Max Hayes is placing the sketches of the firm, taking those on in addition to his own bookings.

### Pat Garren in Charge at 23rd Street.

H. R. Beatty is leaving the 23rd Street as manager and going to war via the Canadian Army, with Pat Garren looking after managerial duties down there.

## WHERE MUSICIANS STAND.

Rochester, N. Y., Sep. 18.

A subject of discussion among theatre men is the future of the orchestra in the theatres. Practically all of the theatrical musicians registered in the draft the other day, the great majority being under 46. Although the amusement industry has been classified as essential it is feared the draft boards will rule that men in the orchestras are not essential to the industry. In fact it has been intimated that a number of musicians are already considering the matter of looking up jobs in the munition plants. Some of them admit they may not wait for any action by the local boards.

It has been suggested that orchestras composed of women will replace the men in most of the theatres. There is some talk of reducing picture theatre orchestras to one piece, a piano, and some radicals even go so far as to state that the piano ought to be an automatic one. It is not thought that such sweeping changes will go into effect at present. Orchestras may be considerably reduced for the afternoon shows and enlarged at night. Many picture houses may struggle along in the afternoon with a piano, but every house will endeavor to have a well rounded orchestra in the evening.

Several theatre men are making efforts to sign up musicians of the gentler sex.

### Association Booking Imperial.

Chicago, Sept. 18.

The Imperial, St. Louis, which formerly played combination shows, is now on the book of Charles Freeman (W. V. M. A.), and beginning Sept. 23, will play week stands.

### Robert Wayne Managing Alhambra.

Robert Wayne has succeeded Harry Bailey as manager of the Alhambra. Mr. Bailey having entered the service on Sunday. Mr. Wayne is a former actor. For some time he was assistant to Harry T. Jordan, manager of Keith's, Philadelphia, but recently assigned to the Keith New York office.

RAJAH

Who, after three years in retirement, has returned to the stage in a new routine of Oriental dances, all her own creation.

RAJAH recently opened in Chicago, drawing attention of the critics. She is due in New York at Christmas time.

## WITH THE MUSIC MEN.

Joe McCarthy and Jimmy Monaco are writing together again.

The music of "Some Night" at the Harris, and "Fiddlers Three" at the Cort, is being published by Witmark & Sons.

Robert Haring, the singer, is on the Harry Von Tilzer staff.

Harry C. Page, of Memphis, head of the Page & Handy Co., has been in New York this week, surveying what the New York office of the firm, lately opened, has been doing.

Tom Franklin, known in the cabarets, is now connected with the Witmark professional staff.

Amy Ashmore Clark, the librettist, is in charge of the new concert professional department of Arnuelo.

Halsey K. Mohr has transferred his song allegiance from Shapiro-Bernstein to the Joe Morris staff.

Louis Bernstein had received up to Wednesday no confirmation of the report Jimmy Hanley had been promoted to a lieutenancy, although Mr. Bernstein said he would not be surprised to hear it by mail from knowing Hanley's modesty, and also mentioned he had heard was in line for promotion. Mr. Bernstein mentioned another of his former writing staff, Joe Goodwin, who had developed into a model soldier. Joe was recently in New York on a four days' leave, the only one of his regiment just before it sailed for France to receive a furlough. Joe asked permission of his captain to apply to the colonel when the captain vetoed a pass through the strict ruling laid down. Goodwin interviewed the colonel and convinced his superior the two songs he had in mind must be taken down in New York or there would result a terrific loss of money for him in the future, if he came back. The colonel couldn't understand what Joe was driving at so gave him a pass. Mr. Bernstein said Joe was the best liked man in his company and had refused all opportunities for advancement, saying he wanted to stick with the privates. He also sidestepped an opportunity placed before him to be permanently stationed in or around New York. Joe answered he had enlisted to be a soldier and intended to go all the way, right into France. Some kid, that Joe Goodwin turned out to be.

Mrs. William Hamilton, vice-president of the Navy Club at 509 Fifth avenue, has issued an appeal for music for the ill and wounded sailors aboard the U. S. Hospital Ship, "Mercy," now a Naval Base Hospital. Popular songs are the only amusement allowed the patients for frequent entertainment. Records will also be very acceptable. Either or both may be sent Mrs. Hamilton, care of the Club.

The Jazz Band of the Jenkins Colored Orphan Asylum recently started a fund for a new addition to the asylum by the 10 or 12 pieces stopping in front of the music publishing houses, playing their latest hit, and taking up the contribution offered when the object of the visit was made known.

The music houses are a bit worried over the draft prospects. Many of the firms have had their staffs depleted and their organizations disturbed by enlistment's or calls through the first draft. With the 18-45 in effect, with 32-90 or 97 to be first called, what the future will leave in the operating forces only the future will tell.

The final of the Animated War Song Contest at the Fifth Avenue, New York, will be decided next Tuesday night (Sept. 24). The contest is running nightly this week until tonight (Friday). The animated portion is giving the song men an excellent opportunity of seeing the various pictures side by side, as it were, and they are enabled to note the different effects the several pictures have upon the audience.

## LOEW OUT OF CHARLOTTE.

Charlotte, N. C., Sept. 18.

The Strand, playing Loew vaudeville (booked only) for three weeks, discontinued it this Saturday.

The Grand opera house, South Bethlehem, Pa., playing four acts on a split week, will start with Loew's vaudeville Sept. 23.

### Burtis' Theatres at Auction.

Auburn, N. Y., Sept. 18.

To close the estate of the late Edwin C. Burtis, Auburn millionaire, the entire Burtis holdings will be sold at public auction the latter part of the month.

Two Auburn playhouses are included in the property, Burtis Grand and Cornell theatre.

John N. Ross, head of the Ross Realty Company of New York, is executor of the estate.

The Napoleon of Fundom. CHAS. ALTHOFF

# IN THE SERVICE

*[This Department has been carried weekly in VARIETY since we declared war. It has noted a list of theatrical men in the Service that seldom ran less than two columns, and more often much beyond that.]*

## CASUALTIES.

**William F. Fountain,** who died in action in France (A. E. F.) was the brother to Adeline Carr ("The Little Colleen").

**Lou Goldberg** was wounded in action in France, according to a cable received by his brother, Jack Goldberg, in New York. Another brother is Bert, also in vaudeville (booking and producing). The nature of Mr. Goldberg's injuries was not mentioned.

**Capt. James H. Morrison** has been invalided home from Italy and will return to "The 13th Chair" until sufficiently recovered to return to the front. Capt. Morrison came back from Italy, where he fought on the Piave front and was decorated by the King of Italy. The "13th Chair" company, of which Capt. Morrison is a member, has pledged itself to give one benefit performance weekly this season while on the road, for the Stage Women's War Relief.

**Cash Slippery,** from the legitimate, was killed in action in France Aug. 26, shortly after he had arrived over there with the Eighth Canadian Battalion, called "The Little Black Devils." His home was in Rochester, N. Y. The Canadian War Office at Ottawa sent word there. In 1917 when playing in the west Mr. Slippery applied for enlistment in the U. S. Army. Having but recently recovered at that time from pneumonia, he was rejected and two months after, while playing in Winnipeg, enlisted with the Canadian Army. Mr Slippery left for France early in August last.

Elmer L. Bedford (Liberty Four), Medical Corps, Camp Greenleaf, Ga.

Joseph Rinehart (Mutual Films), ordered to Camp Dix, N. J.

James Hanley (song writer), with the A. E. F., promoted to lieutenant.

H. R. Beatty (manager Proctor's 23rd St.) has joined the Canadian army.

Cliff Hess (composer), ordered Sept. 18 to Camp Upton, L. I.

Diero, the accordionist, ordered Sept. 9 to Camp Gordon, Ga., rejected Sept. 14, flat feet.

Clarence Hibbard (blackface comedian), has joined the Merchant Marine.

Al. Hamilton (manager, Palace, S. Norwalk), ordered to the Radio School, Pelham Bay, N. Y.

Hal Berg, Co. 7, Detention Camp, Camp Kearney, Cal.

Frank Funda (Allan Francis), ordered to Camp Gordon, Ga.

Will Rockwell ("You're in Love"), Co. 18, Batl 15, Camp Greenleaf, Ga.

R. G. Burnett ("Kinkaid Kilties"), attached to the R. A. M. C.

Frank Davis (Jerome H. Remick forces), at Camp Syracuse, N. Y.

M. N. Bunker, Hospital Train, No. 3, Newport News, Va.

Jimmy Sheer (Sheer and Darling), Camp Greenleaf, Ga.

Charles A. Bittighofer, Mine Sweeping Div., Tompkinsville, S. I.

Joe Kennedy (La France and Kennedy), rejected, defective hearing.

Palmer Hines has been inducted into the military Service, unassigned as yet.

Bert Lewis (Lewis and Leopold), ordered to Camp Grant, Ill.

E. Benmosche (Roland West Prodts.), Camp Jackson, S. C., appointed sergeant.

Salvatore Scalia (Doherty and Scalia), ordered to report at Camp Grant.

Ray Dean (Ray and Emma Dean), ordered to report to camp at Syracuse, N. Y.

Martin R. Kennedy, Camp Jackson, Columbia, S. C., promoted to top sergeant.

Bert Rooney (picture juvenile has joined the army, and is in camp in the Pocono Mountains.

Rube Benson, who went to Chicago with the "Hearts of the World," ordered to Camp Devens.

Chauncey Monroe, Field Artillery, transferred to the Officers' Training School, Camp Zachary Taylor, Ky.

Emil Smith, a dancer, was ordered to Camp Dix, N. J., for limited service. He had been rejected previously.

Charles Leonard Fletcher sails shortly for France as hut secretary to the Y. M. C. A.

William P. Connery, Jr., former manager of the Empire, Salem, Mass., gassed and a victim of trench fever, at a base hospital.

Captain K. I. Conover, M. O., son of H. W. Conover, manager of the Imperial, Montreal, is with the Forty Garry Horse.

Lynn E. Miller (son of Harry Miller, booking manager of the Ackerman-Harris tour), reported at Camp Grant.

A. Juskowitz (manager, Columbia, Far Rockaway, L. I.) ordered to the Limited Service Training Camp, Syracuse, N. Y.

William Gaxton (right name Arthur Gaxiola) enlisted in the naval reserve some time ago and has been called to Pelham Bay.

Paul Perry (cameraman and John Browne (assistant director( have left the Lasky west coast studio to take up war work.

Jos. Hiller (Phila. representative, Waterson, Berlin & Snyder), ordered to Great Lakes Naval Training Station, Ill.

George Sheer (former moving picture agent and producer, and brother of William A. Sheer, has joined the army and is in camp at Fort Hancock, Ga.

I. Halperin (formerly in VARIETY's Chicago office) has been ordered to the officers' training school, Camp Grant, Rockford, Ill.

Captain William Roddy, of the 301st Stevedores, now in France, is back with his company, after an extended furlough.

Vance McManus, brother of Carrie McManus, of "Head Over Heels," is in the navy, and is bandmaster of one of the bands at the station at Goat Island, Cal.

Alfred F. Smith, 21st Co., 6th Train Batl., 157 Depot Brigade, Camp Gordon, Ga., would like to hear from his brother, James J. Smith, who has been for some time in vaudeville (Smith and Kaufman).

Rube Marquard, at present aboard a mine sweeper which docks at Staten Island, has been appointed to the ensigns engineering school at Stevens Institute. Marquard is a thorough mechanic and is also a steam engineer.

Clarence Hibbard (known as "The Blackface Sunbeam" in minstrelsy) has enlisted in the Merchant Marine. (The Merchant Marine is under the direction of the Coast Guard and is concerned with the transport service.)

James Loughborough (formerly of the Metro's publicity corps), who went overseas with the 305th Infantry as a lieutenant, has been promoted to a captaincy. Loughborough was with Pershing's troops on their recent advance on the Vesle river in France.

L. M. O'Connor and Edward Morrison (Lasky camerman at Hollywood) have completed a course at the School of Aero Photography in New York at Columbia and received commissions in the photographic division of the army.

Lieut. C. F. Mayer ("Chuck" Franklyn-Franklyn and Jones) has been

# VOLUNTEER CAMP SHOWS

At Pelham Bay Naval Training Station, Sept. 11 (U. B. O.): Gorman Brothers, Mason and Gwynn, Kirksmith Sisters, Olsen and Johnson, Florence Rayfield, Al and Fanny Stedman, Harry Breen, George Primrose Minstrels.

Thomas Egan, General Director of War Camp Entertainments, has organized a second Catholic Actors' Guild Unit which appeared for the first time at Fort Slocum, N. Y., Sept. 12, under the auspices of the K. of C.

The men at the American Naval Station, Halifax, N. S., are making an appeal for entertainers to visit them on Sundays, particularly those who play the Strand, Halifax. A show was held at the station September 8 with Barlow and Flynn, Albert Peck and Joe Maguire. Acts wishing to give their services should communicate with Joseph Daniels, American Naval Station, Halifax, N. S.

At the Y. M. C. A. Hut, Montreal, Sept. 12 and 14: Diane and Rubini, John Nestor, Mr. and Mrs. O'Coare, Morton Bros.

Under the auspices of the Navy and Marine Recreation Centre, Philadelphia, of which David R. Sablosky, former manager of the Globe Theatre, is recreation aide, the soldiers and sailors stationed at the Navy Yard and other camps in the vicinity have been entertained nightly with vaudeville shows, all the artists playing the city giving their services.

Under the auspices of the Stage Women's War Relief entertainments were held at the following places during the past week:

U. S. S. Arizona, Sept. 13. Mrs. Walter Vincent, Captain.

Gas Defence, Astoria, Sept. 13. George Spink, Captain.

Reconstruction Hospital, Colonia, N. J., Sept. 15. Lucille La Verne, Captain.

U. S. S. Arizona, Sept. 15. Alma Clayburgh sang at Sunday service.

Camp Dix, Sept. 16. Three-day tour of hospitals. Alma Clayburgh and Miriam Nielke.

Mineola Hospital, Sept. 15. Mrs. Walter Vincent, Captain.

Camp Raritan, N. J., Sept. 17. Mrs. Minnie McConnell, Captain.

Army and Navy Club, Long Branch, Sept. 18. Beverly Sitgreaves and Tom Lewis.

Under the auspices of the Stage Women's War Relief "Penrod" will be given at the Globe Theatre Sunday night, Sept. 22, free for soldiers and sailors. Grace George will be chairman of the occasion.

At the U. S. Government Hospital, Washington, Sept. 10: Edwin George, Jack Wyatt and Scotch Lads and Lassies, Jimmy Lucas & Co.

The following are expected to enter the Liberty Loan Drive in behalf of Pelham Bay Training Camp: Jimmy Mack (Mack and Mack), Dell Chain (Hufford and Chain), Violini, Brazil, Harry Partle, Johnny Golden and George Schlottleer, the two last being pianists.

A. J. Parkin, a song leader who is visiting the Army and Navy training camps in the interest of the Committee on Training Camp Activities of Washington, conducted the boys in singing at the Naval Air Station, Cape May, N. J., Monday afternoon. These affairs will henceforth be held three times weekly.

Raymond J. Fuller, machinist's mate, first class, and John Mahaffey, gunner's mate, third class, attached to the Naval Air Station, Cape May, N. J., will sing for the Fourth Liberty Loan Campaign in the Fourth District, which comprises Philadelphia and vicinity.

Following is the list of volunteers for the War Hospital Entertainment Association for the past week.

U. S. Marine Hospital, Staten Island, N. Y., Sept. 12: Cony Barker, Byron and Vincent, Bettie Eldert, Lewis and Ives, Bert Hanlon, Prince and Butt.

U. S. Army Base Hospital, Camp Merritt, N. J., Sept. 12: Max Stanford, Baby Gladys, Dunnunger, Musette, Mack and Lynn, Rae Mann.

U. S. A. Embarkation Hospital, No. 3, Hoffman Island, Sept. 16: Wallace Bradley, Larry Meehan, Pelham Four —Weise, Levy, Feldman and Squires, Raymond Herman, Foy, Brazil and Adams, Jack Keller, Dell Chain, William Ahearn, Downing and Violini, Mack and Lynn, Sidney Phillips, Jimmie Fox and George Wulfing. The same bill being given intact on the same day at U. S. General Hospital, Fox Hills, S. I.

Pelham Bay Training Station, N. Y., Sept. 16: Agnes Smith, Rae Mann, Baby Gladys, Betty Eldert, Mabel Bardino and Co., Musette, Jack and Dora Crisp, Willie Weston.

U. S. Embarkation Hospital, No. 1, Hoboken, N. J., Sept. 17: Fern Hollis, Alfred Jackson Dates and Finley Helen Lederer, Nora Allen and Co., Madam Van de Zante, Mabel and Johnnie Dove.

Aviation Field, Sept. 18: Lillian Bradley, Halsey Mohr and May Fields, Victor Moore, Dunham and Edwards, Beatrice Kay, Sergeant Aylen, Ethel Broaker, Polly Moran.

## EMPEY A PRIVATE IN TANK CORPS.

Arthur Guy Empey is back in New York. Empey, who won his sergeantcy with the Canadian troops, was commissioned a captain in the U. S. army, but President Wilson a few days after revoked the commission through a new ruling that had become effective. Empey, it was stated, cast reflection upon the newly drafted members of the army in a curtain speech in a Washington theatre. This Empey denied.

Empey is going back to the trenches as a private in the U. S. Motor Tanks Corps.

Empey and one of the motor tanks will take an active part in the forthcoming Liberty Loan "drive."

## PELHAM THEATRE HELD BACK.

Plans for the theatre for the Pelham Bay Naval Training Station have not yet been decided on. The blue jackets cleaned up $40,000 with their show "Biff Bang" at the Century for the purpose, but the lowest estimate they have secured for the building of a theatre is $60,000.

It is now being considered to build a stage with complete equipment at one end of the indoor drill building. Practically the only work necessary would be from the proscenium arch backwards, but that will cost $30,000. That plan has not been definitely accepted because of the possibility of bad acoustics.

## ANOTHER SAILORS' SHOW.

Chicago, Sept. 18.

Sailors of Great Lakes Training Station will stage another show, "The Great Lakes Revue." The book is by Dave Wolff and the lyrics by James O'Keefe, U. S. N. These are the authors of "Leave it to the Sailors," which recently played to a big success at Chicago.

"The Great Lakes Revue" will be produced at the Auditorium Sept. 30, for the benefit of the Navy Relief Society and the hospital at Great Lakes.

# "THE SKIRT" SAYS—

(Speaking of Women—mostly)

By THE SKIRT

The Colonial may be short on audience, but it sure is long on orchestra. That little band of men there are in Class 1A. The opening act this week, the De Marcos, finds the girl in a stunning polo riding suit consisting of white trousers and green coat. There was a soft felt hat and white stock. Now that Pearl Regay has found a place in vaudeville she can go much higher either alone or with another partner. Lester Sheehan isn't the foil for Miss Regay's acrobatic style of dancing. And also Miss Regay is already careless in her dressing. The green metallic cloth and mauve skirts hangs very badly, also the socks could be left to her smaller and thinner sisters. An old fashioned taffeta hooped dress looked gray in the amber light. Miss Regay's first dress was of peacock blue chiffon bordered in silver. The skirt had one pointed flounce. There was a belt of red and a large hat faced in pink. This girl will bear watching.

Marcus Loew deserves niche in the theatrical Hall of Fame for his latest achievement, the Metropolitan Theatre in the heart of Brooklyn. Larger than the Hippodrome, and many times more artistic, the act must be very poor not to go well in such sumptious surroundings. Anna Case, of concert fame, opened the lengthy program, swathed in peacock blue chiffon. The gown was ankle length and made in long straight lines. Mollie King, also an added attraction, was most becomingly gowned in white chiffon. The skirt was long and tight, making one wonder how Miss King would dance. But an opening at the back was cleverly done over an accordion plaited petticoat. Narrow blue velvet ribbons bounded the hips and bell sleeves. Two young girls of pleasing appearance are the Brown Sisters, in the regular bill. They wore white cloth kilted skirts with middies of white jersey and polo caps with a huge pompom. The young woman of the Jos. E. Bernard sketch wore an evening frock of last year's vintage. You know, the pussy-taffeta with puffed hips. Anna Chandler was in the palest of mauve taffetas. The tight fitting bodice accentuated her waist line and the skirt was short and full with narrow ruchings of coral chiffon. She also had a poke bonnet and kerchief bag.

Valeska Suratt, doing the Purple Poppie in the clothes of last season, headlines at the Palace this week. The chinchilla coat is still as gorgeous as of old with the velvet gown of purple underneath. Miss Suratt looks very well even if a little stouter.

Ruth Roye looked better after discarding an unbecoming hat. Her white lace dress had a drapery of mauve metallic cloth with a short jacket trimmed in silver fox and faced in green. George White of the nimble feet has assembled a quartet of beauties whose clothes border on the bizarre, but are costly. Dorothy St. Clair was in a silvery frock of mauve lined in navy blue. There were two front panels and a short cape. Lois Leigh wore short blue pants with a drapery of cerise. A large hat was trimmed high with osprey. Ethel Delmar wore Turkish trousers of white chiffon banded in pearls. Tot Qualters looked very well in a gold satin affair made with long trousers and a short draped skirt. The facing was red with bands of black. A new idea in a short hooped skirt was carried out in mauve, having a double skirt. A short pale green frock was oddly made with long sleeves. A short red satin frock was the only ordinary costume in the White act. The black panne velvet office frock had a steel apron.

Hilda Wolfus (of Williams and Wolfus) so thin it must hurt, after discarding an eccentric fur dress appeared in a red velvet gown made indifferently. A large cerise hat was faced in purple. For the cerise and purple combination we have Miss Suratt to thank, but Miss Suratt threw it into the discard many months ago.

The Boyarr Troup in Russian dancing in native costume make us wonder will the end of the war see changes in that style of dress. If it does it will be one of the many things to be thankful for.

## NO CHANGE IN TAX RULING.

The ruling given out last week from the collector of internal revenue ("Big Bill" Edwards' office) presents no new phase in admissions taxes. The ruling was to the effect that all tickets sold but not presented at the door must be accounted for and the tax on them paid.

This has been the procedure, the collector's office checking up from the house statements when necessary. The law states that the box office statement must include all tickets sold (also passes) and the total tax paid monthly, from the total box office statements.

The ruling of last week applies to the sale of tickets for dances, balls and so forth. Some of those affairs have not been accounting for tickets sold and not used and the collector seeks to bring forth the admission tax on the total.

## CIRCUS AT CAMPS.

The United States Government has awarded the contract for putting on the big Liberty Circuit circus to Perry & Gorman, circus promoters, of New York. It has long been the plan of the Bureau of Camp Theatrical Activities to include a first-class circus in the list of attractions offered to the men in the various training camps. Among those already engaged are Captain Sell and Lions, Drake's Animal Circus, Flying Heberts, Japanese Novelty Circus, Smith's Dog Circus, Beilo Family, and 16 other attractions.

The circus will start late in October on a 16 week tour comprising the 32 theatres on the Liberty Circuit.

## FAIRS DOING WELL.

Despite conditions, the fairs and especially those in the east have recorded amazing attendance figures. Even the smaller of the county fairs this fall have fared exceptionally well.

## OKLAHOMA CITY SETTLED.

The Oklahoma City theatrical stage labor matter has been cleaned up, with a wire received Tuesday by the New York I. A. T. S. E. executive that a satisfactory settlement was reached.

Oklahoma City came in for its share of attention when the White Rats were having their strike troubles, O. C. for some weeks being the battleground of the Rats.

### Failed to Registor.

Lowell, Mass., Sept. 8.

John J. May, an employee of Barnum & Bailey Circus was arrested here for failure to register last Thursday. He is 35 years of age.

This was the first arrest under the new registration law.

### Another "Mutt & Jeff."

Gus Hill is organizing a fifth "Mutt and Jeff" company, which opens at the Walnut Street Theatre, Philadelphia, Oct. 14.

## NORFOLK'S LIBERTY THEATRE.

Norfolk, Va., Sept. 18.

The city has the distinction of possessing the first Liberty Theatre within city confines and the house is the first one jointly designed for the exclusive entertainment of sailors and soldiers. The new house, an unused armory, opens tomorrow night with "Nothing But The Truth." Norfolk has 225,000 men in camp and aboard ships. Secretary Baker and Secretary Daniels appealed to the mayor to secure some building for the men's use. Admiral McLeary appeared before the city council and permission to use the armory was granted. Five sailors were detailed to assist Edward M. McWilliams (known in vaudeville as Jim McWilliams) to make the needed alterations.

The new Liberty Theatre seats 3,000. There is a balcony and ample dressing rooms. It was remodeled at a total cost of $2,200. Donation of apparatus and material were made by merchants and others. Admission is 15-25c.

Norfolk is both a military and naval base.

## CARNIVAL WOMAN ACQUITTED.

Paris, Ky., Sept. 18.

After she had proved that she had been attacked by Neal Parker, of Paris, before she shot and killed him, Mrs. Pauline Fleeman, an attache of a carnival company which showed at Paris, recently, was acquitted at her examining trial before County Judge George Batterton.

## PLIMMER PICKS UP THREE.

Walter J. Plimmer has added three houses to his book, his string now numbering 19 in all (not counting the John H. McCarron houses. The additions are the Olympic, Brooklyn; Park, Utica, and Cataract, Niagara Falls.

The Utica house was recently taken over by the Goldstein Brothers, of Springfield, who control five theatres in Massachusetts, supplied through the Loew office. The Park opens with the new booking next Monday, with Charles E. Faust (formerly manager of Poli's, Waterbury, Conn.). The Olympic, Brooklyn, was formerly booked through the U. B. O.

Mr. Plimmer is now also handling the Sunday concerts at the Olympic, New York, and the Holyoke Theatre, Holyoke, Mass., which plays stock during the week.

## SOUSA'S WEDDING MARCH.

John Phillip Sousa has at last made it possible for the words "made in America" to be placed after the wedding march. The familiar Lohengrin tune is of German origin, so the bandmaster-composer has composed an "American Wedding March," which will be published shortly.

Musical critics say that it surpasses the other two standard wedding marches in excellence.

## STOCK IN WILSON.

Chicago, Sept. 18.

Mrs. Mitchell Licalzi, widow of the late manager of the Wilson Avenue theatre, after a conference with Walter Buhl, acting manager of the house, decided on the policy of the house. For the present—until Christmas, at least—the house will continue playing stock, with Olive Templeton as the leading woman.

### May Ward's Own Camp Show.

May Ward heads her own company, starting over the cantonments Sept. 23, with the first date the Liberty, Camp Devens, Mass.

The attraction is a musical comedy called "A Night on Broadway," the old Murray and Mack piece. There are to be twelve girls in the chorus with the cast in addition having Jack Jennings, Jack Collins, Al. Rogers, Joe Hillard, W. I. Clark, Ed. Emerson, Elinore Young, Josephine Saunders.

## ILL AND INJURED.

Iden Payne was taken to the Flushing (L. I.) Hospital, Sept. 12 and operated upon for appendicitis. He is recovering.

Bob Conkey (Dunroy's Show World) is out of the hospital, recovering from injuries sustained in an accident last week.

George Davis is in Bellevue Hospital, New York, treated for injuries about the head. He was visiting friends on West 46th street and fell down stairs.

Grace Sachs (Billy Watson's "Beef Trust") was taken ill on the way to Toronto last week, and is now confined to her hotel in care of a physician.

Kathryn McConnell (song and dance revue) is suffering from a nervous breakdown. She will be confined to her home in New York, for at least a month.

Mary Asquith, the play broker, seriously injured two years ago and confined to her home ever since, is now able to make occasional visits to her office.

Peggy Podols, private secretary to Charles Freeman (W. V. M. A.) was run down by an automobile last Saturday. Both limbs were fractured. Miss Podols was taken to the West Suburban Hospital.

Dixie Norton (Norton and Melnotte) tripped over some steps last week, injuring her ankle. The girls had to cancel the Majestic, Chicago, this week, returning to New York, awaiting Miss Norton's recovery.

John J. Collins is at the Knickerbocker Hospital, 131st street and Amsterdam avenue, with some severe bruises, but no bones broken, as a result of an automobile accident Wednesday night last week. Mr. Collins, alone in his car, was driving along Central Park West. At 108th street, the steering gear broke, and the car ran against a lamp post. Mr. Collins expects to leave the hospital within 10 days, though the physicians are of the opinion he may be there longer.

## IN AND OUT.

Colonial program changes had Miss Merle and Co., and the Kirksmith Sisters out this week, with the Demacos replacing the former and Collins and Hart the latter.

The Flemings could not open at the Orpheum, New Orleans, this week, through a Draft call. Pope and Uno were impressed into the bill, booked from the Chicago office of the Orpheum Circuit.

When Serg. Victor Gordon was obliged to leave the Arcade, Jacksonville, bill last Friday, Miss Marshall, of Wayne and Marshall, filled in the vacancy by doing a single turn. The double act also appeared on the same program.

Dugan and Raymond did not open at the Fifth Ave., Thursday. One of the crates holding the act's prop auto was not off the sidewalk at 11 a. m. Dugan registered a complaint. Later in opening the crate he slammed the cover back, striking the property man in the leg, the latter letting out a yell. Billy Quaid, who was back stage, requested Dugan to be more careful and quiet. Dugan remarked he'd quit. Mr. Quaid agreed.

## ENGAGEMENTS.

Tyrone Power, "The Little Brother."
Forrest Winant, "Some Night."
George Harcourt, "Maytime."
Joseph Crehan, Emerson Players, Lowell, Mass.
Elmer Thompson, Empire Stock, Lowell, Mass.
Yvonne Garrick, to Beeman Players, Orpheum Theatre, Montreal.
Colin Campbell, "The Better 'Ole," at the Greenwich Theatre, by The Coburns.
Ralph Bunker, by Weber & Anderson, for the Ernest Truex part in "Tho Very Idea."
Ann M'Donald, Herbert Ransome, Thomas Coffin Cooke, to support Bertha Kalich in "The Riddle Woman."

## FOLLIES OF THE DAY.

Barney Gerard has produced an entirely new "Follies of the Day" for 1918, retaining the style of last year's show, which was a departure from recognized burlesque offerings and along modern lines.

"Polly's Going Up" is the title of the current piece, and as its name suggests, it is a burlesque on a group of last year's Broadway successes. Last season Mr. Gerard chose for his travesties a number of plays that had been hits a number of seasons before, but "Polly's Going Up" brings his burlesques more up to the minute. As in 1917, much is dependent upon the comics for laughs rather than the travesties themselves. Harry Welsh, one of the slipperiest-footed men in burlesque, has succeeded George P. Murphy, and is teamed with the elongated Chester Nelson, retained from last season, as is Gertrude Hayes, they being the three featured members.

Three shows are travestied, "Polly with a Past," "Going Up" and "Chu Chin Chow." As for the first named, Miss Hayes is given the name of "Polly Ina Bayes," who is "lired by Belasco and hired by Cohan," but there is no attempt at burlesque the play itself. Referring to "Going Up," several features of that success (still current in New York) are selected, and truest to the piece itself is the reading of telegrams while the supposed aerial race is on. However, Cohan & Harris need not fear that any of their "hits" are lifted. "Chu Chin Chow" serves as an oriental scene, with a character in it called "Cher Chew Chow." This person, Miss Hayes, in the role of "Surati," explains there are forty thieves with him and he is really known as "Hitchy Koo."

The various scenes provided the avenue for fun by Nelson and Welsh. Nelson shades his partner, carrying his rube characterization—a pippen—throughout. To him it which is seemed was given most of the meat in the way of lines, else he worked in much of his own material. In a hit in "one" with Welsh, when both were supposed to race in airplanes, he ventured "no airships for me; they are like poison; one drop and it's all over." His scheme of spelling potatoes with eight O's is a "dark." Nelson's extremely funny makeup led Welsh to say that he was "a maiden's last prayer." The line itself is very old, but so well worked up that the house had a big laugh. Welsh does Hebrew and gets much out of his peculiar way of sliding about the stage. The men make a corking comedy team and work unusually well together.

The show isn't strong in musical numbers nor voices. This fact Mr. Gerard certainly recognized, for in the second act about half way through there was introduced a songstress in the person of Elsa May, who made no other appearance. She did well enough with an operatic number and "Smiles," the latter scoring. The vocal section was concentrated at this point for a male quartet, consisting of Welsh, Nelson, Sam Green, Tom Duffy, and Al Smith pushed over a hit. Harmony was not trusted to, the comedy of the numbers doing the trick. However, Smith's yodeling counted for much, that being about the main straight song effort of the quintet. In addition, Smith handled a number of bits well. Nelson handled a steel guitar just before the show was over. He played at 11 o'clock Tuesday night, and had that specialty in which he was assisted by Duffy been on earlier, it might have gone over much stronger. Matter portion of the show can stand speeding at that. Two or more comedy bits could be separated, and one placed earlier, the entire show delayed. Another thing that can stand shortening is the song efforts of Andy Harer, who sang no less than five old time melodies from the pit, that being his contribution to the vocal section. Andy has a tenor voice, and not had coming from a leader, but he stopped after his third song or he would have quit a bigger winner.

The production is of high grade, four full-stage sets and two scenes in "one." Perhaps the most effective interior is "Peacock Alley," used for the finale. The lighting is well carried out in the bright way. Costumes have not been overlooked and the choristers generally present a pleasing appearance. There is no remine chorus number, although some of the girls have dance bits in one of Miss Hayes' songs, and several others have specialties here and there. Among the latter are Mildred Laurie, Gertrude Saffin and Pauline Harer. The cast includes Mayhelle Courtney, she having little to do, and Del and Violn Duvall; the latter have several numbers and a specialty dance.

"Polly's Going Up" is primarily a comedy show, and, as such, is bound to draw them in. The Columbia, Tuesday night, was nearly a sell-out, which speaks well in light of the recent season's early reports. Also, it's a lively show. Everybody seems to do a wee bit of the "shimmy," and burlesque audiences will never get sore at that. *Ibee.*

## PARISIAN FLIRTS.

So that the audience might understand why Charlie Robinson's "Parisian Flirts" carries a number of men presumably in the new draft age Robinson had the following lines on his program when the show was at the Olympic last week: "Every male member of Parisian Flirt Co. has filed all obligations in respect to military service."

Robinson's contribution to the American board this season is a two-part affair, the first entitled "The Wild Lovers," and the second "The Island of Bull." Robinson appears during the periods in a monolog as a big, burly, overdressed tramp, and in the last session working as the King of Booze Island. Al. Raymo is still there, and on his shoulders is placed much of the comedy hyplay of the opening, with Raymo working as a "wop" throughout, his second half makeup being of the banditry type, which seemingly was more relished in the fun-making sense than his "hiss" at the opening as the hand-organ man with a man-sized monkey imitated by Marion Benson.

In past seasons there has always been an elements of the "raw" and the "blue" in a "Parisian Flirt" performance, and this year is no exception. There are several that fairly sizzled in point of suggestiveness, especially in the bathing beach house conversation.

While Robinson has made efforts to improve his show in more ways than one, the entire production could stand rearrangement in some of the departments that would greatly strengthen it. There isn't a male voice and not a male who can dance or do anything beyond talk. Robinson did pretty well with his parodies in his monolog.

The chorus doesn't seem overworked, with a sort of Texas Tommy skip and pat that stood the girls in good stead throughout. The Olympic audience didn't applaud any of the ensemble numbers to any extent. A double singing number by May Bernhardt and Jerry Flemming got the most.

Hal Groves as a "tad" and then a wild and wooly bad man, did what he could with thankless lines. Fred Sigel and Billy Clark had little to do in so far as comedy was concerned, Clark handling the "straight" without attempting anything that looked like a specialty. That Jocko impersonation was a chance for a monkey "bit" that was not touched, perhaps due to Benson's unfamiliarity with the characteristics of the street monk.

The women are led by Miss Bernhardt, with the show for several seasons, with her male characterizations given the usual attention. Miss Bernhardt has personality and dominates the feminine end completely, with two others of the female principals having numbers that enabled them to show some new outfits. These were Jerry Flemming, a pert, plump, vivacious soubrette, and Freda Lehr, a shapely principal, both with the Robinson forces last season. Among the newcomers is Hallie Randolph, and she put forth every effort to make her work stand out, her voice holding its own with it being stamped perhaps the "voice" of the feminine row.

Sixteen girls, with the brolier type predominating, loomed up most advantageously in the bathing suit number, with the vari-colored outfits at the last also making a nice "flash." The finale of the first part swung into wartime tempo.

Robinson's monolog showed up the lack of comedy in the first part, and there was a striking difference when he also got into the principal disiog in the closing period.

It's not a bad show as it could be brightened, the girls given more work to do, the pink tight color scheme more varied, the men instructed to take up the cues faster and soft pedal placed on several of the suggestive lines that are dirty in every phase of construction and intent.

Scenically "Parisian Flirts" measures up well and there is no pointed complaint against the costuming once the pink-legged idea isn't overdone. *Mark.*

## YOUNGSTOWN INJUNCTION.

Youngstown, O., Sept. 18.

The Park Theatre, through its owners, Feiber & Shea, has secured a U. S. Circuit Court restraining order preventing the local authorities from interfering with the burlesque attractions at that theatre.

The mayor, elected on a reform ticket, last season objected to the American Wheel shows, stating at that time he thought Youngstown should have the Columbia Wheel attractions. Accordingly Feiber & Shea arranged for the Columbia shows to appear at the Park this season, which they have done. Some days ago the mayor came out against the Park and its policy. Feiber & Shea, nettled and irritated, secured the injunction, which will be argued in Cleveland.

It is not locally anticipated the mayor will press the proceedings. He is the only one in town as far as known who sees any reason why the Columbia shows should not play here.

## NEW BOOKING ARRANGEMENT.

The American Burlesque Association has confirmed a booking arrangement whereby there is a readjustment of the time following the Monday and Tuesday engagement in Wheeling, W. Va.

As now laid out the shows play the opera house, Newcastle, Pa.; Wednesday; Lyceum, Beaver Falls, Pa., Thursday, and the Opera House, Canton, O., Friday and Saturday.

The Casino, Chester, not ready at the opening of the new burlesque season, is now playing its regularly scheduled shows.

## DUNBARS QUIT SHOW.

Turner and Dolly Dunbar are severing connections with the "Million Dollar Dolls," with Charles Mac and a new soubrette replacing them.

# THE KAISER IN HELL

By BERT MERKET

**The Dévil one day called his imps, so they say,**
**And proceeded to tell with elation,**
**That his very Dear Friend from Berlin did intend**
**To come for a little vacation.**
**And he wanted each one to prepare for the Hun**
**By devising some hellish reception,**
**Such as jabbing great holes into poor souls,**
**Or the practice of fiendish deception.**

**When the Friend from Berlin was at last ushered in**
**To the seat of Satanic Dominion,**
**There were wails and moans, unearthly tones,**
**And the Devil expressed the opinion,**
**That of all the "damned" plays he had staged in his days,**
**This one was the cream of perfection,**
**And he turned with delight to his Friend on his right;**
**But the Friend bore an air of dejection.**

**He said, "Listen, Sate, you can brag, you can prate**
**Of being a 'hell of a fellow,'**
**You're a Master, I know, but you've ruined your show**
**By exposing a broad streak of 'yellow.'**
**It's a pity, old dear, that I wasn't here**
**To give you some points on production,**
**Such as cutting the tongue out of innocent young,**
**Of rape and of hellish abduction."**

**Then he went on to tell of his own little hell,**
**And of tortures that he had propounded;**
**He laughed at the plight of the Belgians in flight,**
**Till the Devil was truly astounded.**
**He'd strut and he'd stalk, he would bellow and talk,**
**With a mien that was far from retiring,**
**Then blowing his nose and striking a pose,**
**He uttered these words most inspiring—**

**"I have given command to cut off the hand**
**Of every man's son that is captured,**
**And to bayonet a child and then watch them piled**
**In heaps, makes me truly enraptured.**
**I grow wild with with delight at the gruesome sight**
**Of bodies that are mutilated,**
**It's one of my whims to cut off the limbs**
**Of babies newly created.**

**The Devil arose from his seat of repose,**
**And he thanked the old butcher for calling;**
**But the language he used and the way he abused**
**His very dear Friend was appalling.**
**He bent to the ground with a gesture profound—**
**The imps started madly to scurry—**
**He yelled, "You disgrace a respectable place,**
**Get the hell out of here, in a hurry."**

## WARBURTON, YONKERS, CLOSED.

When the "ghost" fell down at the Warburton, Yonkers, N. Y., where burlesque stock was operating, the company headed by Leo Stevens, comedian, balked at opening the Saturday night performance unless salaries were forthcoming. Stevens was paid $25 cash, with the promise of the balance after the first act.

The curtain was held 25 minutes and when the players were ready to resume, the musicians had walked out. Efforts to locate the manager around the house failed. The audience becoming tired of the wait, went outside and demanded back its admission money. The girl in the ticket booth became excited and fainted.

## HARRY DIXON'S BOAST.

Henry Dixon, he of the gentle voice, was bragging along Broadway this week that when his revue lately played Boston, not a line was eliminated by the censors. That surprised even Hank himself.

Mickey Levan, who was barred from Boston burlesque last season, appeared with the show.

## BURLESQUE CHANGES.

Danny Murphy, Mittie DeVere and Bessie Rosa joined the "Innocent Maids" this week.

Marty Collins with the "Jolly Girls," replacing Ben Dobson.

Charles Van Austen has left "Cheer Up America," with Leo Hayes assuming.

## MARRIAGES.

Beulah Booker (Paralta Pictures) to Kenneth O'Hara, Aviation Corps, in Los Angeles, last week.

Carol Brown (Brownie Carroll) to Harry Winslow Conaut (non-professional) at Rochester, N. Y., July 10.

Helen Keane, chief telephone operator at the Hippodrome to Edgar Kelly, Municipal Building, New York, Sept. 12.

Hazel Brennan, said to be a daughter of James Brennan, formerly of the Fuller-Brennan Vaudeville Circuit of Australia, and who appeared recently in musical comedy at the Alcazar, San Francisco, was married last week on the Coast to Frank Gondor, a New York business man.

## BIRTHS.

Mr. and Mrs. Bert Fitzgibbon, at their home in New York, Sept. 7, son.

Mr. and Mrs. Cavanaugh (Ruth Tompkins) at their home in Cleveland, Sept. 14, daughter.

Mr. and Mrs. George Mack, at their home in Cleveland, Sept. 3, daughter. The mother is professionally known as Mildred Dean.

Mr. and Mrs. Charles L. McNorton (Cecil and Mac) at their home in San Diego, Cal., Aug. 24, son. Cecil and Mac were in vaudeville. Joseph McNorton, a brother, formerly in the act, is now with the 301st Regiment in France.

## PRODUCTION ENGAGEMENTS.

Ernest Marini and Dorothy Smoller, dancers, added to "Head Over Heels" at the Cohan, Sept. 13.

# VARIETY

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Vol. LII. No. 4


**Walter J. Plimmer** is booking Harry Traub's Olympic, Brooklyn, playing six acts.

**Joe Willard** ("Alabama Coon") has changed his name to Joe Worth.

**The Cohen theatres** at Newburgh and Poughkeepsie, N. Y., are playing five acts on a split week.

**Max L. Rich,** professional manager of the Douglas-Newman company, has joined the professional staff of Stern's.

**The Frairs** gave a dinner to Jack Lait last night (Thursday) at the Monastery.

**Mr. and Mrs. Joe** Laurie have loaded their new son with the name of Joseph Bryant Hughes Laurie.

**The Central Theatre** at 47th and Broadway is being managed by Walter Rowland. The box office is in charge of women.

**On Yom Kippur** Al. Jolson bet $12,000 on a horse at 2-1 and cashed. He is said to be some $70,000 ahead of the ponies since last summer.

**Stock companies** in the camps, where the latter are in isolated sections, will be taken charge of by George Sargent in the west and Harry Lorch in the east.

**The Stage Women's** War Relief, 366 Fifth avenue, New York, is seeking Margaret Carrie Allen, or Carrie Margaret Allen, a dancer. They have news of interest for her from France.

**Meryl Prince** and Girls were obliged to open at Loew's, Montreal, last Monday in their street clothes, their trunks being delayed between Buffalo and Montreal.

**"The Man They Left Behind"** is the title of a new drama presented for the first time on Monday night in New Haven. Arthur C. Howard is sponsor for it.

**A trunk** belonging to Pauline Price was taken from the basement of the Irvington Hall Apartments, 355 W. 51st street, New York, by mistake. The person having it may address Miss Price, in care of VARIETY, New York.

**Mr. Fradkin** (Fradkin and Jean Tell) corrects the report of his appointment as conductor of the Boston Symphony Orchestra to that of having been commissioned concert-master of the organization.

**The Colonial,** Erie, Pa., booked by the United Booking Offices, is the only house now there playing regular vaudeville. The Majestic, last season booked through the Loew Circuit, has taken up another policy.

**Louis K. Sidney,** who has managed the Jamaica Theatre for William Fox since it opened, has resigned. Sidney, if he quits the Jamaica post, may go with one of Fox's other theatrical interests.

**Charles E. Chapin,** managing editor of the Evening World, who on Monday afternoon killed his wife, was once in vaudeville, doing a turn with his wife. His first newspaper work was with the Chicago Tribune some 30 years ago.

**Frank Gorringe,** for many years a partner in Daw's Steamship Agency of Green street, Leicester square, London, has taken over the business. The new title of the firm will be Gorringe's Shipping and American News Agency.

**The Owl,** Lowell, Mass., under the management of R. S. Averill, which opened the season with pictures, has changed its policy to split week vaudeville. The Eastern Amusement Co. will do the booking.

**Carlotta Monterey,** featured several seasons ago on the road in "The Bird of Paradise" and then retired, has returned to the stage. She is appearing in "Mr. Barnum," playing the role of the jealous circus rider.

**Lester Seger,** formerly assistant treasurer at the Winter Garden, until he lost a leg in a Brooklyn "L" accident, is now treasurer of the Bijou, replacing Herman Light, who is in the Navy.

**The Treasury Dept.** has sent out a notice warning Liberty Bond holders against exchanging their bonds for stocks and bonds of various "wildcat" corporations, with face value larger, but whose actual value is little or nothing.

**The reports** that Octavie Belley who sings in "Peddlers Three" at the Cort under the name of Tavie Belge is of German nationality is denied by Pierre Mati, the Belgian Consul, who states he knew the young woman and her parents in Belgium.

**The San Francisco** union matters with the theatres was settled with the men agreeing to 56 hours weekly instead of the former 48, while the managers raised wages to $45, with departmental heads securing a proportionate advance.

**On one** of the midnight roof gardens the other evening while some comedians were on the floor, a man in the audience called out, "Why are you not in uniform?" It caused some commotion and the disturber, together with a friend, were ejected.

**"A Daughter of the Sun,"** which Ralph Kettering wrote and which toured the erstwhile International Circuit, has been put together for an independent road tour, eastern bookings now being made by the western men sponsoring the show.

**Thomas Whalen,** a deputy license inspector during the Mitchel regime, and retained in the Commissioner of Licenses' office under the new city administration, is looking up the theatrical offices around Times square for the new commissioner.

**Another new war song** is coming direct from the trenches. It is called "Chateau Thierry," by William A. Wilander, Brooklyn, who was with the U. S. troops when they captured that point. It's a typical war song, with an "on to Berlin" lyrical phrasing.

**Mrs. Bert Levy** is awaiting passports prior to sailing for England to be at the grave of her son, recently killed while a member of the Royal Flying Corps. The Privvy Councillor of the King of England has written Mr. (Bert) and Mrs. Levy regarding their boy.

**The Princess,** San Antonio, playing vaudeville for five years past, booked by the Interstate Circuit, is now playing musical comedy stock with a Woolfolk company of 32 people engaged for 13 weeks. The Interstate is booking only its own house, Majestic, at present.

**Harold Williams,** who has been a general organizer on the executive staff of the I. A. T. S. E. for some months past, has resigned, with no successor yet appointed. Williams, prior to taking up the organizing job was one of the executives of local 310, N. Y. M. P. O.

**"The Ballet Classique"** people are reported to have been left in the middle west Sept. 7 without salary or transportation, through the manager departing without notice. The act was engaged to play fairs for four weeks at $700 weekly. He left on the last day of the fourth week. There were 10 in the act.

**At a recent meeting** of the Playwright's Club the following officers were elected: Robert Stoddard, president; Gustav Blum, director of the East-West Players, first vice-president; Tadema Bussiere, second vice-president; Leo Siedman, secretary-treasurer; Miss E. Ferne Hague, recording secretary; Robert L. Beecher, general press representative.

**Mrs. Basil Clarke,** known as the "modern Paul Revere," is now on the staff of speakers connected with the Commission on Training Camp Activities. The speakers are under the direction of D. W. Travers, the commission's publicity head. Mrs. Clarke recently returned from Belgium, where her husband's property had long ago been confiscated by the Huns.

**"Tell That to the Marines"** was originally a war picture slogan used by James Montgomery Flagg in painting a poster designed to boom marine recruiting, but it has now reached the stage, with a production underlined by Adolf Philipp for the new season at the Yorkville. Philipp and Edward A. Paulton have collaborated upon the "Marine" show which will be produced next month.

**Frank Whitbeck,** manager of Poli's, Scranton, Pa., has resigned, having been appointed a Y. M. C. A. hut secretary going to France. He will be replaced at Scranton by John McCarthy of the Plaza, Bridgeport, also a Poli theatre, while Mr. McCarthy's brother, James, now assistant manager of Poli's in Bridgeport, will move over to take charge of the Plaza. (Alonzo wanted to bet that that would be mixed up when it came out in type.)

**Bertha Kalich** and her company, through the courtesy of Oliver Morosco, will give a full dress rehearsal of the Charlotte E. Wells-Dorothy Donnelly drama, "The Riddle Woman," on the stage of the Morosco to-day (Friday). The complete cast includes Robert Edeson, A. E. Anson, Albert Bruning, Ann MacDonald, Frances Carson, Beatrice Allen, Beatrice Miller, Betty Bouton and Herbert Ransome. Next week, this attraction will be presented by George Mooser at the Belasco Theatre, Washington, and on Oct. 8, the New York engagement will begin.

**A former American soldier,** Corporal Bittner, is no longer with the William Shilling act, "On the Western Front," Bittner having twice failed to appear for performances, once while the act was playing Baltimore and again when the turn reached Washington, with Shilling forced to substitute another man. Bittner is not an actor, but Shilling in framing the offering engaged a number of real soldiers.

## VOLUNTEERS OVER THERE

VARIETY Will Maintain a Permanent List of Artists Who Have Gone Overseas as Members of America's Over There Theatre League Units to Entertain the American Expeditionary Forces In France. Additions to the List Will Be Made After Each Succeeding Unit Sails. The Name of Teams are Printed First, Followed by Individuals in Alphabetical Order.
Recent Departures Are Indicated by * After Names.

IRENE FRANKLIN and
BURTON GREEN
WILL CRESSY and
BLANCHE DAYNE
TONY HUNTING and
CORINNE FRANCES
JAMES F. KELLY and
EMMA POLLOCK
HORACE WRIGHT and
RENE DIETRICH
JOHNNY CANTWELL and
RETA WALKER
HENRY MARCUS and
ERMIEN WHITELL
MARY McFARLAND* and
MARIE McFARLAND
MABELLE ADAMS*
HARRY ADLER
MAUDE ALLEN*
NELLA ALLEN
ALFRED ARMAND
LUCIE BABCOCK*
VERA BARSTOW*
GEORGE BOTSFORD
ELIZABETH BRICE
MARY CAMERON*
LOUISE CARLYLE
BESSIE CARRETT
HOWARD T. COLLINS
JACK COOK
KATE CONDON
HELENE DAVIS
DOROTHY DONNELLY*
LEO DONNELLY
MILDRED EVANS*
AMPERITO FARRAR
MRS. FARRAR
MADELINE GLYNN
HELEN GOFF
WILLIAM GOULD
THOMAS J. GRAY
GILBERT GREGORY
GRACE HENRY*
AMY HORTON
WILL J. KENNEDY
DAVID LERNER
DANIEL C. McIVOR
LIDA McMILLAN*
EDWARD MARSHALL
MARGARET MAYO
LOIS MEREDITH
GEORGE AUSTIN MOORE
WILL MORRISSEY
PATRICIA O'CONNOR*
HAL PEARSON
PAULA SHERMAN
BERT SNOW*
HENRY SOUVAINE
RAYMOND WALKER
INEZ WILSON

**Samuel Shipman** bought two seats for Monday night's performance of "Friendly Enemies," which he wrote with Aaron Hoffman, Dave Newman the ticket broker charging the writer the regular price of $4 per ticket. Newman was surprised when Shipman "kicked in" at the heavy premium and remarked that Samuel was his idea of a "real author." Shipman said he could have obtained two seats from Martin Herman, but that he wanted to give the "boys" a chance, meaning the "specs." Sammy's generosity was superinduced through having been taught "stud poker" last Saturday night. It cost his tutors $300 to teach Sammy the game, he picked it up so fast. Hereafter, says Mr. Shipman, playwrighting will be his sideline.

# TRAVELING STOCK COMPANIES FORMING FOR WESTERN CAMPS

## Harry Lorch Appointed Stock Supervisor. Far Western Camps Need Continuous Entertainment. Stocks Will Remain Three or Four Weeks at Each Stand. Camp Lewis Charging $1 Top, High Camp Scale. Doing Around $1,400 Nightly.

Plans for the extension of stock companies in the more widely separated cantonments are being made. Three or four stocks will be added to the number already playing.

Harry Lorsch (formerly press agent for the Butterfield (Michigan) circuit, and recently manager of the Liberty Theatre, Camp Pike) has been appointed stock supervisor. He has started on a tour of the central and western camps to look over the situation. Mr. Lorsch will be permanently located at the New York office of the Commission on Training Camp Activities, and will work in conjunction with George H. Sergeant. The latter is on the coast and is handling the stock now running at Camps Kearney, Fremont, Cody and Lewis. At the latter cantonment legitimate and vaudeville are being played. Attractions recently playing Camp Lewis have enjoyed excellent business, getting around $1,400 nightly at $1 top, the biggest scale of any of the Liberty Theatres.

The far western camps have suffered from the difficulty of supplying continuous attractions, mostly because of prohibitive railroad jumps. Occasional shows are obtainable on the way to and from the coast, but not in a sufficient quantity satisfactory to the Commission.

One of the larger booking offices recently offered no less than 15 attractions for one of the camps, but no action was taken because of the stock plans. The present plan calls for alternating the stocks, forming a sort of circuit, each company remaining three or four weeks in one camp.

### BARNES-SHUBERT CASE.

The early part of October has been set for the T. Roy Barnes-Shubert Theatrical Company trial, in which the former is suing the Shuberts for $2,900 damages for breach of contract.

On or about Sept. 12, 1917, Barnes alleges, through his attorney, Nathan Burkan, he entered into contract with the producing firm, whereby he was to assume the leading comedian role in "Oh Justine!" The contract stipulated Barnes was to get $550 weekly for the first 12 weeks and $600 a week thereafter during the show's run. Another clause guaranteed the plaintiff that he would be kept working 15 consecutive weeks.

Barnes alleges that the letter of the contract was not entirely lived up to and estimates the damages caused him to the extent of $2,900.

### CHICAGO SCALPING BAD.

Chicago, Sept. 18.

The scalping situation in Chicago is about on a par with the political situation in Russia.

When the city legislated the separation of the theatres and the scalpers, some of the former, with a view to holding their important hotel trade, raised prices to enable them to pay the brokers a commission on sales.

Something has gone wrong with the hotel trade. The scalpers are said to be selling one-third as many tickets as they sold at this time last year, and business growing worse all the time. This in spite of the fact that Chicago now has 12 attractions of high average quality as against eight for this time last year.

One of the most active scalpers in town, who last season sold an average of 20 tickets each for Saturday nights for standard attractions, did not sell a single ticket last Saturday for one of the most popular attractions in Chicago.

### LYRIC ON RENTAL.

"The Unknown Purple," which opened at the Lyric, Saturday night last, was heavily "bought" by the ticket agencies, who looked on the show as sure to get over.

Roland West has taken the house on a rental basis, extending for six weeks. At the end of the period, if the show is deemed a success, a somewhat different rental arrangement is called for. This limits the Shuberts' interest in the percentage, it being stipulated the house share shall not exceed a fixed sum.

### CALLAN IN LEWISTON.

Lewiston, Me., Sept. 18.

Jeff Callan, very popular here, returns to the city as manager of the Music Hall, for the United Theatre Co., a corporation holding important men in its directorate and with several theatrical interests. George I. Appleby is to have charge of the concern's local Strand.

The music hall will play vaudeville and probably pictures. Mr. Callan's popularity and experience caused his recall. He was in charge of the same house years ago when the Keith people operated it. Lately Mr. Callan has been a Keith manager in New York City.

### "Man With Club Foot," Spy Drama.

London, Sept. 18.

Grossmith & Laurillard will shortly put into rehearsal "The Man With a Club Foot," a spy drama by Valentine Williams, who, before the war, was the Daily Mail correspondent in Berlin and is now a lieutenant in the Irish Guards.

The leads will be played by Arthur Bourchier and Alice Crawford, the latter the author's wife.

### "Purple Mask" Transferred.

London, Sept. 18.

"The Purple Mask" was transferred from the Lyric to Prince's, Monday night, making way for Doris Keane's production of "Roxana," which opens tonight, after a successful trial at Eastbourne.

### Gladys Cooper's Holiday Over.

London, Sept. 18.

Gladys Cooper has resumed her role in "The Naughy Wife" at the Playhouse after a holiday.

### "ONE OF US" MOVING.

"Maytime" is to be allotted still another house, according to plans early this week, which called for it changing places with "One of Us."

The Jack Lait comedy is due to go into the Broadhurst and "Maytime," nearing the end of its run (but still netting a profit) is to enter the Bijou.

If the change is made it will have been the seventh Broadway movement for "Maytime."

### SHOW WITH ONE SET.

Max Spiegel entering further into the legitimate field is making his first production. This is a new musical play aimed for $2 but to be first sent on the road. It will carry but one scene. This is of rather costly nature, of satin hangings, P. Dodd Ackerman having designed the "set" especially with the road purposes in mind. The entire production can be carried in three or four 12-foot crates and half a dozen trunks and in a pinch can be easily checked if a baggage car is not available.

Last season Mr. Spiegel purchased "Furs and Frills," sent out on tour with Richard Carle, the piece coming in with a loss. This season the attraction has been making money. The first week out netted a profit of $2,600. Carle is still with the show.

### "OH, YES."

The title for the new Princess musical play, writen by the trio, Bolton, Kern and Wodehouse, is "Oh, Yes." Eliott, Comstock & Gest want to retain the first word of their last two Princess successes, "Oh, Boy" and "Oh, Lady, Lady."

The new play which has Joseph Santley heading the cast, is due to open Sept. 30. This breaks the firm's usual procedure of keeping the other Princess plays out on the road four or five weeks before bringing them to Broadway.

### SHOWS IN PHILLY.

Philadelphia, Sept. 18.

The legitimate houses offered a rather poor assortment of attractions for the Yom Kippur season with only one new opening. This was the comedy, "Not With My Money," at the Broad with Lucile Watson and William Morris featured. It carries the atmosphere of a "Get Rich Quick Wallingford," but does not contain the snap and vigor of the George M. Cohan piece. It has been well put together and with the exception of a draggy first act is rather pleasing entertainment. The piece is by Edward Clark, who found his inspiration in a story called "Face Value," by Edgar S. Franklin. It was received with warm admiration by a small audience Monday night. The prospects for a stay of any length are not bright, though there is no announcement of anything to follow.

Charlotte Walker in "Nancy Lee" remains at the Garrick where the piece is drawing fair business and winning praise, particularly through the individual work of the star.

The rather sudden withdrawal of "The Girl Behind The Gun" left the Forrest without a regular attraction booked, and "Hearts of the World," which has had two long runs at the Garrick, was brought in to keep the house open. "The Girl Behind The Gun" was booked for three weeks, but did not draw up to expectations. The picture had a big house Monday night for a repeater. "Gloriana" is announced for Sept. 23.

"Chu Chin Chow" is still getting all the big money in the Shubert houses. The production is now in its third week and playing around $25,000. It is here three weeks more. "Leave It To Jane" is drawing only fair business at the Chestnut Street Opera House. "Business Before Pleasure" is drawing good business at the Lyric in its third week, and "The Blue Pearl" is still at the Adelphi, where it is attracting only mild attention.

Business at the Casino and Trocadero playing burlesque continues to hold up to the big returns enjoyed since the opening of the season.

### "Stop That Man" Started.

The Shuberts have started rehearsals on the new farce written by George V. Hobart. The title of the piece is "Stop That Man."

The play is to feature Edwin Nicander and in the cast also is Consuelo Bailey.

### "WOUNDED FUND" BY ITSELF.

Because of the large amount of its own work that the Actors' Equity Association has on its hands, it has been decided to vest the executive power of "Our Wounded Actors' Fund" in a distinct organization. The Council of the A. E. A., through Mr. Gillmore, the executive secretary, will further the growth of the fund. It is expected the "Our Wounded Actors' Fund" will soon rent its own offices. An executive committee has been elected. Daniel Frohman, president of the Actors' Fund of America, will represent that organization on the committee. Fanny Cannon has also agreed to act as representative for the Stage Women's War Relief.

Thus far, three $1,000 contributions have been received from George Arliss, the chairman and founder of the "Our Wounded Actors' Fund," and two other actors who choose to remain anonymous. Smaller amounts are daily coming in. It is hoped that the fund will be in real working order by next week. Tuesday at a meeting of the A. E. A. it was decided all members, male and female, doing war work, entailing financial sacrifice, shall be exempt from paying dues. Members serving on committee or relief organizations such as the Y. M. C. A., Red Cross, Knights of Columbus and kindred societies, will be put on the free list or have his dues refunded, on application.

### JANE COWL IN NEW ROLE.

Washington, D. C., Sept. 18.

"Information Please," Jane Cowl's new play, is one of the most entertaining seen in a long time. It should have a most successful run in New York. The reception accorded the star and the piece Monday night was enthusiastic.

Proving herself a delightful comedienne, Miss Cowl has gotten away entirely from the line with which she has become identified and her handling of "Lady Betty Desmond" will win the approval of the matinee girls as well as their more critical elders. The story has to do with a young matron, who believes that to carry on a flirtation with a callow youth, even so far as a trip to Europe with him, will arouse a little demonstration of affection from her husband.

The play is filled with delightfully clever and witty lines and Miss Cowl's portrait of an erratic, petulant and extremely fascinating young wife is a study in joyousness and irresistible feminine inconsistency.

The company is excellent. Henry Stephensen as the object of the young wife's flirtation who is just as willing to take the trip to Europe as he is to act the art of peacemaker between husband and wife, gave Miss Cowl a close run for first honors in the role of the amiable British roue. Orme Caldara, although a little "shaky" as yet as the husband will, no doubt, give a regular performance when he becomes thoroughly familiar. As a drunken reporter, Malcolm Duncan contributed a fine piece of character acting that received its full share of the approval. Smaller roles are particularly well played by Alan Brooks, of vaudeville, Blanche Yurka, Robert Bendal, Viola Compton and Helen Salinger.

The play is a Selwyn & Co. production.

### Arden and Gillingwater in Cast.

Edwin Arden and Claude Gillingwater have been engaged by Smith & Golden for their forthcoming production of "Three Wise Men," opening New York next month. The cast is not yet complete.

It will be the fourth production of this firm now playing, the others being two companies of "Turn to the Right" on the road and their current success, "Lightnin'" at the Gaiety.

# FOUR NEW YORK HOUSES DARK DESPITE RUSH OF NEW PLAYS

## New Season Starts with Deluge of New Pieces, But the "Unexpected Happens" and Quartette of Playhouses Are Closed—"Cut Rate" Booths Have Long List of Shows.

A quartet of Broadway houses are due for darkness although they were tenanted with shows at the start of the new season.

The Plymouth is dark, "A Very Good Young Man" having suddenly withdrawn last Saturday. The Longacre is also without an attraction, awaiting a decision regarding "Nothing But Lies."

"Crops and Croppers" will stop at the Belmont Saturday due to the illness of B. Iden Payne, who was operated on at the Flushing Hospital the night of the premiere and who was resting badly Wednesday. There were a number of alterations to be made by Mr. Payne and while the show was considered a good comedy, it is "cold" through the director's illness. His season will go on at the Belmont however, upon recovery.

"Jonathan Makes A Wish" will bow out of the Princess, the stopping time being Saturday. The house will remain dark until the Santley show arrives ("Oh, Yes"). There are a number of attractions tottering and will be replaced as quickly as successors are ready. "Mr. Barnum" is due to stop at the Criterion, its short season drawing surprise because of Tom Wise's appearance in it.

Eighteen attractions are listed in the cut rates, four, however, only sending balcony seats there. After 7.30 nightly seats for some of the bigger attractions are obtainable in quantity, most of that class of tickets being dumped in by ticket brokers who are left with an unsold "buy."

"Three Faces East" has jumped up as one of the season's big things and is now beating "Lightnin'" and running second only to "Friendly Enemies."

The list of attractions in cut rates is: "She Walked in Her Sleep," "Forever After," "The Woman on the Index," "Sinbad," "Penrod," "Where Poppies Bloom," "Over There," "Maytime," "One of Us," "Someone in the House," "Mr. Barnum," "Jonathan Makes a Wish," "Watch Your Neighbor," "Crops and Croppers," and "Some Night."

Balcony seats are available for "The Walk-Offs," "Under Orders" and "Another Man's Shoes."

### BOTH RUSSELLS RECRUITING.

Col. Lillian Russell, U. S. M. C., and her daughter, Dorothy, are expected in New York this week to continue their recruiting work, Miss Russell working for the Marines, and Dorothy for the Sailors.

Col. Russell starts her vaudeville tour Oct. 14 at Keith's, Washington.

### "SOMETIME" CHANGES.

Ed. Wynn is replacing Herbert Corthell in Arthur Hammerstein's "Sometime." Wynn is under contract with the Shuberts, but the play planned for was considered undesirable and as the comedian was under a play or pay contract the arrangement was readily made.

Other changes in the cast of "Sometime" have been made, including the entry of Dorothy Bigelow, a society girl, who takes the place of Audrey Maple, while Harrison Brockbank has replaced George Rosener.

"Sometime" is aimed to go into the Astor Sept. 30, but the date is not set as the piece may play another short out-of-town engagement.

If the Hammerstein show goes into the Astor, "Keep Her Smiling" will be moved to another Shubert house, the Drew comedy continuing to play to good business.

### SHOWS IN CHICAGO.

Chicago, Sept. 18.

Show business took an abrupt and decided tumble this week. With a number of New York's sure-fire hits of last season in town, the theatre-going public did not flock boxoffice-ward. The reason for this was the United States War Exposition, the premier attraction for all classes of theatre fans. Over a million people attended the war show in the two weeks it played Chicago, and there was a corresponding laxity of attendance elsewhere.

Fred Stone in "Jack o'Lantern" tops all the shows in town. The receipts at the Colonial for the first ten performances exceeded $33,000. While there was a drop from this figure during the past week, business was reported good.

There were probably only four shows during the past week which made any money. These are the Stone piece, the Grant Mitchell "Tailor Made Man" play at Cohan's Grand, "Oh, Look" with Harry Fox and the Dollys at the La Salle and Ina Claire in "Polly with a Past" at the Powers.

Alexandra Carlisle in "The Country Cousin," quit Saturday night. Miss Carlisle was given most flattering notices, and the play appeared to receive unanimous approbation, but neither star nor play could withstand the clammy hoodoo attached to the house. The Blackstone will be dark until the arrival in the near fututre of "Tilly, the Mennonite Maid," in which Patricia Collinge will be featured.

"Twin Beds" will succeed "Turn to the Right" at the Olympic next week, it will stay for a while, and will be succeeded in two or three weeks by the No. 2 "Three Faces East."

Chicago will have to come through with $250,000,000 on the Fourth Liberty Loan, and the drive is shaping up already. Managers are inclined to be pessimistic, therefore, concerning the business outlook for the immediate future.

The night stand people are also growling about business, not only from the box office point of view, but from the ever increasing cost of help, talent, paper and transportation.

The new draft will undoubtedly cut deeply into the ranks of all folks engaged in show business. This has a further tendency to encourage a slump.

### SHOWS IN FRISCO.

San Francisco, Sept. 18.

"Twin Beds" (Columbia) opened to good business.

"Why Marry". (Cort) holding up nicely.

"Hearts of the World" (Alcazar) picture, drawing fair.

The Hippodrome is playing to capacity.

### COLLIER QUITTING SHOW.

It seems settled that William Collier will leave the new Weber & Anderson production, "Nothing But Lies," at the end of this week. The comedy is playing one-night stands, closing at Stamford, Conn., tomorrow (Saturday). Today (Friday) it is in Plainfield, N. J. The show opened at Washington a couple of weeks ago and played Atlantic City last week, securing very favorable mention.

While at the seashore, according to the managerial side, Mr. Collier commenced to tinker with the manuscript, especially his own role. The author, Aaron Hoffman, notified Weber & Anderson he would not permit any change in the play. Mr. Hoffman charged that Mr. Collier was "rewriting the show" to promote himself at the expense of the remainder of the play.

L. Lawrence Weber, George M. Anderson and Mr. Hoffman went to Atlantic City toward the end of last week. They remonstrated with Collier, who refused to play his role, as written, claiming he could improve it for his style. This resulted in a tilt between the four men with the understanding following that Collier is to leave the piece this week.

The show was billed to open at the Longacre Monday. Another attraction was being sought this week, with the possibility that H. H. Frazee's new Norah Bayes show, booked for Atlantic City next week, might be switched to the Longacre to open Monday.

Meanwhile "Nothing But Lies" will be brought in and Collier replaced, that company going out again after necessary rehearsals.

Weber & Anderson claim to have Collier under contract to reappear in his former success, "Nothing But the Truth" for this season. They say they may decide to enforce the agreement and order Collier to take his former role in the "Truth" show on the road.

### "FORCING" "UNDER ORDERS."

A new eight weeks' "buy" for "Friendly Enemies" was taken by the brokers, beginning Monday. This takes in the entire lower floor and several balcony rows, the total number of seats handled nightly being over 700. There has been a new AA row added at the Hudson, but is complained of as being too close to the footlights.

Coupled with the "Enemies" buy is a further handling by the "specs" of "Under Orders" at the Eltinge, also a Woods show, tickets from the Hudson being provisional to a purchase of tickets for the two-people play. The latter is not the large success hoped for, but helped by the agencies is turning a good profit. There was no premium asked for "Enemies," because of the deal including "Under Orders."

### FRANK BACON'S "FIVE O'CLOCK."

Frank Bacon, co-author and star of "Lightnin'" at the Gaiety, has completed a new play in collaboration with Freeman Tilden. The play is called "Five O'Clock," and is founded on a story written by Mr. Tilden four years ago, which appeared in the "Smart Set" under the title of "The Detective."

Smith & Golden contemplate producing the piece early in November.

### SHOWS IN LOS ANGELES.

Los Angeles, Sept. 18.

Conditions here theatrically almost hopeless, with none of the show shops making any boasts of what monies were being taken in at the local box offices.

The Mason and Majestic are dark as far as legits are concerned, pictures doing only expense business when booked.

"Up in the Air" (Mason) after dropping a couple of thousand on its week here has gone into the one-night stands, where advance reports indicate it will fare better.

### "YIP, YIP" SPECULATING.

Camp Upton, Sept. 18.

While the successful soldier show, "Yip, Yip, Yaphank," by Sergeant Irving Berlin, has ended its amazingly successful engagement in New York, it is understood the Federal authorities took a close-up inspection of the manner in which blocks of tickets fell into the hands of speculators and that the men who profiteered in the soldier show pasteboards have not heard the last of their much censured action.

Officials of Camp Upton aver that even when Major-General Bell criticised the speculative aspect of the outside ticket sales the specs went right ahead and on the switch of the show to the Lexington where it remained for two weeks, after opening at the Century, the profiteering in the seats was continued without any regard of the good will of the camp, the services the boys were volunteering or the purpose to which the funds of the show were to be used.

District Attorney Swann also gathered evidence last week, when numerous complaints reached his office as to the specs' activities. Swann called several of the speculators before him. Some confessed they had charged and secured as high as $4 and $5 a ticket for the "Yip" show.

W. J. Fallon, in a signed statement from the Tyson Company, printed in the "Globe," denied his concern had anything to do with "Yip Yip" speculating. He advocated a thorough investigation of the theatre ticket business and recommends a law against exorbitant prices, and agrees with the idea of limiting brokers to a strict 50-cent advance over the box office prices.

### "FREEDOM," BIG PRODUCTION.

E. Lyall Sweete, the English stage director, who put on "Chu Chin Chow" for Elliott, Comstock & Gest, has written a propaganda play, said to be along heroic lines and calling for the appearance of 200 persons.

Mr. Sweete has been acting in Adolph Klauber's "Helen With a High Hand," but recently withdrew to stage the propaganda piece which is to be done in conjunction with the Shuberts. The play called "Freedom" is rehearsing at the Century and may succeed "Sinbad" there.

### COLORED STOCK A WINNER.

Chicago, Sept. 18.

Much success has attended the regime of colored stock at Louis Weinberg's Avenue Theatre, formerly vaudeville.

The shows have been put on by the Lafayette Players. They have offered dozens of standard attractions, including "Madame X," "The Eternal Magdalene," and "The Third Degree."

The house has played capacity every week of the half year the new policy has been in effect.

So successful has the policy been that Weinberg has announced that in all probability there will be no vaudeville at the Avenue this season.

### JUDGMENTS.

Judgments filed in the County Clerk's office. The first name is that of the judgment debtor, the second the judgment creditor, and the amount of judgment.

Sterling Pictures Corp.—E. Rosenbaum, Jr., $90.80.

Mirror Films, Inc.—Nat. Dist. Tel. Co., $221.04.

George V. Hobart—R. W. White, $536.60.

### SATISFIED JUDGMENTS.

Hodor Pictures Corp.—A. Strong, Agent, &c., $1,138.24 (Jan. 25/18).

George V. Hobart—Joseph Stewart, Inc., $367.65 (April 1/18).

RECEIVERS.

Motion Picture News, Inc. vs. George W. Smith.

## THE WALK-OFFS.

Mary Carter..............Frances Underwood
Sonia Orloff....................Fania Marinoff
Carolyn Rutherford............Robert Arnold
Peter Grandin..........Charles A. Stevenson
Schuyler Rutherford..........William Roselle
Judge Charles Brent........Percival T. Moore
Mrs. Alicia Elliott..............Janet Travers
Kathleen Rutherford.......Carroll McComas
Murray Van Allen..............Fred L. Tiden
Robert Shirley Winston........Edmond Lowe
George Washington White.Emmett Shackleford
Ah Foo.........................Elmer Ballard

"The Walk-Offs," presented by Oliver Morosco at the Morosco Theatre Tuesday night, is the latest play of the Hattons—Frederic and Fanny. Like most Hatton products it is startling, clever and unconventional. But while billed as a comedy, it takes on the dimensions more than once of just plain farce, and is played in this vein by some of the members of the cast, while others stick to the traditions of light comedy.

To tell the main plot is like unravelling snarled threads, there is so much that could be told, so much that is intertwined. To a set of frivolous, shallow, fast-living "walk-offs" (a term explained by a negro servant in the piece as persons without brains) comes Robert Shirley Winston, of Tennessee, to visit his cousin, Mary Carter, a sculptress. He has been reading on the train the unsavory details of the divorce of Carolyn Rutherford from Schuyler Rutherford, in which the name of Schuyler's sister, Kathleen, is more or less involved as one living the same sort of life as the rest of her friends. Expressing himself to his cousin in no mild terms regarding these people he is overheard by Kathleen who in a rage determines to punish him. This she proceeds to do by becoming Mary Ford, a typist, and winning his devotion for all time. Then she flaunts him with what she has done. But, reckoning without her host, she has in the meantime fallen in love with him. So when the man of her own set, to whom she is engaged, proves easily susceptible to the advances of an artist's model and the Southerner suddenly turns cave man and breaks her spirit, she is willing that the tables be turned. In the meantime the divorced couple have become engaged again, and another see-sawing pair have settled things satisfactorily.

The cast on the whole is excellent, and they all have something to do. Edmond Lowe, as the Southerner, is forceful and virile, if a bit priggish withal. But that is the fault of the part. The scene in which he forces Kathleen to forswear cigarettes, champagne and cards, and even declare her yellow gown to be red because he says it is, is rather far-fetched.

Carroll McComas is charming as Kathleen and acts admirably, despite some strange little mannerisms and gestures with her arms, faintly reminiscent of musical comedy. Fania Marinoff does splendid work as a little Russian model. She is spry and chic, and has mastered an adorable accent. It is a pity her part does not mean more. Frances Underwood and Charles A. Stevenson are another pair of lovers. Roberta Arnold, as the divorced wife, sets the nerves of the audience on edge with a piercing nasal voice and plays her part according to the standards of the most roaring farce-comedy. William Roselle plays her drunken husband. Janet Travers is a vampirish and disagreeable co-respondent, while Percival T. Moore plays a flirtatious judge.

The dialog is always sparkling, frequently startling. Several of the best laughs could scarcely have been intended. And as a factor to the success of the production should be mentioned the two very pretty sets, notably the one in the last act, showing a roof garden over a studio.

"The Walk-Offs" is diverting enough to enjoy a respectable run.

## THE GIRL BEHIND THE GUN.

Robert Lambrissac.............Donald Brian
Pierre Breval.................Jack Hazzard
Georgette Breval.................Ada Meade
Colonel Servan.................Frank Doane
Lucienne Lambrissac..........Wilda Bennett
Harper Wentworth..............Bert Gardner
Eileen Moore....................Eva Francis
Brichoux......................John E. Young
Zellie ......................Virginia O'Brien
Edna .... } American Girls { Florence Delmar
Pollie ... } American Girls { ..Elaine Palmer
Margie .. } American Girls { ....Cissie Sewell
Carrie ... } American Girls { .....June White

Klaw & Erlanger offer for metropolitan judgment this week what they announce as a "new musical comedy" by Guy Bolton and P. G. Wodehouse, music by Ivan Caryll, the dialog directed by Edgar MacGregor, ensembles by Julian Mitchell. If the authors make any claim for originality of plot or will deny the story wasn't adapted from one—or more—of the numerous salacious French farces of the past decade they have a nerve that should stand them in good stead when collecting the royalty.

Mme. Breval, whose husband is in the army (the locale is France), adopts a poilu godson by correspondence. She is an actress. The poilu's friend in the trenches is a playwright, anxious to have her read one of his pieces, and persuades the poilu to let himself be impersonated on leave. About the time the playwright calls Mme. Breval discovers her husband is having an affair with another woman, and she determines to get even by flirting with her godson. As they are kissing, enter madam's uncle, an old major, just from Algeria, who mistakes the playwright for madam's husband and insists on visual evidence of domestic felicity. Madam is visited by a school companion, who has married. She tells of having met a charming major on the train, who had paid her much attention. Needless to add she is the wife of the playwright. Madam must, perforce, disown her husband and the playwright must ignore his wife. In the original this must have given full scope for innumerable risque situations.

It will be perceived the story is built around two married couples, permitting no opportunity for any romance, as has been the case in big musical successes.

With this fatal handicap the American authors failed to create anything original in the matter of humorous dialog, the dialog including such "released" jokes as "I don't know you—you've nothing on me; I don't know you either," "what was your first battle? It wasn't a battle. It was a little argument about a hat," "Have you got a wife?—The jury is still out," and so on plentifully sprinkled with "devil," "hell" and "damn." Then there is a musical director who apes the eccentricities of the passe Creatore and who turns to the audience for approval of his methods, detracting from the stage pictures.

There are also several unhappy selections for the personnel. Donald Brian is woefully miscast. He has a role for which he is totally unfitted, that of the playwright. It gives him small scope for his dancing, the thing for which he depends mainly for success and on which he built his reputation. Ada Meade as Mme. Breval is ponderous, with little or no singing voice and devoid of histrionic talent. Wilda Bennett as the wife of the playwright, sings well and dances fairly, but is cold and non-magnetic. The hit is Jack Hazzard as the husband of Mme. Breval. He has a travesty philosophical song in the second act, "Women Haven't Any Mercy on a Man," the only number receiving any hearty applause.

The chorus is not much in evidence, employed principally for opening numbers and finales. They are pretty, beautifully costumed and well drilled, in Julian Mitchell's best style. A back drop used in the first two of the three acts, is painted in the effect of tapestry and the production on the whole is in good taste, but the general effect was such that Tuesday night a number of people left after the second act while others straggled out all through the last interval.

Donald Brian's name and the general reputation of the Amsterdam for presenting big shows there may serve to keep "The Girl Behind the Gun" in New York for a limited engagement. The piece, however, cannot be set down as a success. *Jolo.*

## AN IDEAL HUSBAND.

Lady Chiltern.............Beatrice Beckley
Mrs. Marchmont..........Elizabeth Deimel
Lady Basildon...............Merle Maddern
Vicomte De Nanjac...........George Hayes
Lady Jane Barford.............Dorothy Clay
The Earl of Caversham.......Cyril Harcourt
Mr. Montford..................S. V. Phillips
Mabel Chiltern................Gretchen Yates
Lady Markby..........Alice Augarde Butler
Mrs. Cheveley............Constance Collier
Count Strelic...............Vincent Sartori
Sir Robert Chiltern..........Norman Trevor
Lord Goring..............Julian L'Estrange
Phipps .......................Henry Crocker
Mason ........................Alfred Helton

Undimmed through the years shine the epigrams of Oscar Wilde. At the Comedy Monday a fine company gave an admirable performance of "An Ideal Husband," the third of Wilde's possibly three best plays to be given a revival during the past few years.

Times have changed so during the past generation that few plays of more than a few years back can be found which do not seem old-fashioned and even tedious. The plays of Wilde suffer as little as any in this respect, possibly because they really belong to no particular era. Always studiously artificial, so many startlingly clever and amusing characters as he brings together were probably seldom at any time found in the same drawing-room.

The action of the piece under consideration is never rapid, and the plot not as absorbing as say "Lady Windermere's Fan," but it is sufficiently interesting, and taken in conjunction with the splendid lines makes a comedy of a type far too rare in these days. It has been modernized by the substitution of the word "car" for "carringe," as Oscar Wilde never even heard of an automobile—a rather unnecessary detail, as carriages are still far from obsolete in London. Taken all in all, the play is as virile and vivid and "smart" now as when first produced.

The story deals with Mrs. Cheveley, a brilliant and unscrupulous woman, who seeks to blackmail Sir Robert Chiltern into advocating a certain swindling scheme before Parliament. This she proceeds to do by threatening to make public a certain compromising letter written by him years before. She very nearly succeeds when Lord Goring, a friend of Sir Robert's, discovers in her possession a jeweled bracelet which she had stolen from a relative of his years ago. Fearing exposure and arrest Mrs. Cheveley surrenders the letter, and happiness is restored to the Chiltern home.

It must be a joy to the actor to get such parts, when even the butlers gets laughs. And yet it is not fair to call them actor-proof, for they are of a texture so peculiar as to be ruined in the hands of any but finished artists. And it is a company of finished artists indeed which John D. Williams has provided for his revival.

As Mrs. Cheveley Constance Collier gives a remarkable performance. Suave, insinuating, clever and cruel, she is the embodiment of the woman she typifies. Norman Trevor as Sir Robert also does splendid work. He is a compelling and dominant figure from start until the final curtain. Beatrice Beckley, the antithesis of Miss Collier, is convincing as Sir Robert's high-principled and unworldly wife, while Julian L'Estrange is equally good as Lord Goring. Others who should be mentioned are Gretchen Yates, a fascinating ingenue with wonderful red hair; Alice Augarde Butler as a talkative dowager, and Cyril Harcourt as the father of Lord Goring (Julian L'Estrange).

The performance went along fairly smoothly, although several of the company did not seem quite sure of their lines, and some amusement was caused when Gretchen Yates said, "Why, Gertrude, how pale you are," and Miss Beckley walked on with her make-up obviously freshened and very pink.

"An Ideal Husband" should prove welcome in the list of the season's successes.

## THE UNKNOWN PURPLE.

Those in Prison:
First Convict (Hawkins)........Number 1137
Second Convict. ................Number 1408
Characters in the Episode as related by Convict Number 1137—as they appear:
Hawkins, a thief..................Convict 1137
Jewel, wife. ................Helen MacKellar
Ruth, Jewel's sister............Lorraine Frost
Bonnie, friend of Jewel's.......Marion Kerby
Peter Marchmont, Jewel's husband, Richard Bennett
James Dawson, Marchmont's friend, Earle Brown
Phelan, from headquarters.......E. L. Duane
Characters in the play:
Bobby Dawson..................Arthur Le Vien
Ruth Charleton..................Lorraine Frost
Richard Bradbury.........Edward Van Sloan
James Dawson.....................Earle Brown
George Allison............Frank McCormick
Bonnie Allison....................Marion Kerby
Mrs. James Dawson.........Helen MacKellar
Johnson, butler..............Herbert Ashton
The Stranger......................V. Cromport
Burton, Allison's head man.....Curtis Benton

"The Unknown Purple," presented at the Lyric last Saturday night, is a very good play and it is not. That depends altogether upon the angle from which you base your judgment. It is palpably theatric but, nevertheless, absorbingly interesting and full of suspense for the layman.

If one were asked to conjure the method employed in assembling "The Unknown Purple" he could readily imagine the authors patterning their situations after well known stage successes, past and present. Messrs. Roland West and Carlyle Moore have undoubtedly read or seen a great many plays, including "The Vendetta," "The Silver King," "Monte Cristo," "Arsene Lupin," "Raffles," "On Trial," "Peter Grimm," etc. The aforementioned plays were all successes, so if they have fashioned "The Unknown Purple" along the lines of former hits they have done wisely. As playwrighters they have fared far better than as playwriters—in other words, their construction far surpasses their dialog. Their play will not go down into history as a specimen of erudition.

It is a crook melodrama with flashbacks. A motion picture director with any sense of imagination could make of it a most effective film feature. It opens with a drop in "one," showing the exterior of prison cells. Two prisoners are behind the bars in adjoining cells. One is a cokney Englishman who has no faith in women. The other, a more superior individual, says there is one—his wife—who is struggling for an existence for herself and their child, and who is waiting for him to complete his term. Cockney reads from a newspaper a society event and rails at the married couple who are giving it. He proceeds to relate the history of the pair, saying the man is a crook who hired him to pull off a job and double-crosed him, two years previously. The drop is raised and the episode is visualized. It is the event in the other man's life which caused his incarceration. He had been jobbed by his own wife and the other man and not suspecting the real motive he had stood for the crime and gone to prison to protect his wife. The drop is again lowered and the cockney is concluding his narration.

"What would you do if that was your wife?" the second convict asks the cockney. On receiving a reply to the effect that if it took 1,000 years he would wreak dire vengeance, the other says: "That's just what I am going to do."

The second act shows the culprits in their luxurious home, seven years later. There is talk of a wealthy business acquaintance of the husband and you know it is none other than the released prisoner bent on vengeance—a modern Monte Cristo. The victim is an inventor and has perfected a formula that will render one invisible. The guilty couple are systematically robbed and the man's business ruined by an unknown implacable enemy. The modern Monte Cristo even paraphrases the speech of Snydey Carton in "The Only Way" ("A Tale of Two Cities"), when he tells the false wife's sister he is present on "a far greater business than I have ever known before." He has written the man he will call that evening to steal the wife's necklace, a la "Arsene Lupin." By rendering himself invisible the safe is opened and valuables extracted, while a detective is on guard.

The third act visualizes what occurred upstairs during the latter part of act 2, in which the husband, while invisible, talks to the man who ruined him, poisons his mind against the woman now his wife, the wife enters, is being choked by her guilty accomplice, the hero makes himself visible, reveals his identity, is cornered by the detective, again renders himself invisible, escapes and takes with him his son and the sister of his faithless wife, who had devoted her life to bringing up his child.

That admirable actor, Richard Bennett, contributes in no small measure to whatever success the play may enjoy. He makes of the theatric hero a sympathetic individual. Helen MacKellar is excellent as the faithless wife and Earle Brown as the villain acquits himself creditably.

At the concusion of the prolog there was promise of a great play to come, but, instead of being cumulative, it seemed to peter out. It will be no half-way success—the public will either take to it en masse or not at all. *Jolo.*

## THE MAID OF THE MOUNTAINS.

Baldasarre ................William Courtenay
Tonio. ...............................Bert Clark
Beppo. ........................Carl Gantvoort
Carlo. ........................Jackson Hines
Andrea. ..........................M. La Prade
Pietro. ..........................Victor LeRoy
General Malona..............William Danforth
Crumpet. ..........................Al Roberts
Lieutenant Rugini. ................John Steel
Mayor of Santo..................William Reid
Zacchi ..........................Louis Le Vie
Teresa. ......................Sidonie Espero
Vittorio. .......................Miriam Doyle
Angela. ......................Evelyn Egerton
Gianette. ................Gertrude Hamilton
Maria ..............................Minn Davis
Marietta. ..................Marguerite May
Beppiria. .........................Eva Newton
Pepita .......................Patricia Frewen

Time was turned back a generation or more when "The Maid of the Mountains" was presented at the Casino, Sept. 11. The book is by Frederick Lonsdale, with lyrics by Harry Graham and music by Harold Fraser-Simson. The program goes on to state that there are additional lyrics by Clifford Harris and Valentine, and additonal numbers by James W. Tate and Lieutenant Gitz Rice. "The Maid of the Mountains" is an old-fashioned English comic opera, strongly reminiscent of Gilbert and Sullivan, with injections from later English pieces. But it lacks the originality of these older works and the sprightliness and delicacy of some of the newer ones.

The first scene, reminding one of "The Pirates of Penzance," is laid in a robbers' fastness. Here is Teresa, the maid of the mountains, loved by Baldasarre, the leader, and adored by all his followers. She subsequently goes away and is captured and is taken to the capital city of the island, where Baldasarre goes, impersonating the new governor, to rescue her.

The masquerade is followed along the old comic opera lines, with the usual situations and complications.

The daughter of the present governor falls in love with Baldasarre and the poor Maid is for a time forgotten. But the jealous Teresa exposes her fickle lover and in the last act they are, of course, united. The second scene is laid in the governor's palace and the third on an island. All three scenes are vivid and cheerful, and in keeping wth the era in which the piece should have been written.

In William Courtenay there is a songless Baldasarre, although surrounded by melody. It seems to be the fashion for dramatic stars to invade the musical stage this season, irrespective of voice or previous experience, but Mr. Courtenay has not added to his laurels in the present venture. In this old-fashioned part he is none too dashing, while he has done far more difficult thngs in his own field much better. Sidonie Espero, the picturesque Teresa, sings delightfully and makes a romantic and alluring picture. She is one of the new light opera prima donnas of the season. William Danforth and Bert Clark are really funny in the comedy parts, while Carl Gantvoort adds to the performance with his fine singing. As the governor's daughter Evelyn Egerton is very winsome, while Miriam Doyle proves herself an admirable comedienne. The music is lilting and often beautiful, but there is nothing that stands out as being of unusual merit.

The success of this piece is problematical. It is healthy and sane, and it makes the war seem very far away, yet, in spite of our eternal harking back to other days, it is a question if we have not become just a bit too sophisticated not to find that "The Maid of the Mountains" is inclined to drag a bit, and seem a little long.

## MR. BARNUM.

Mr. Barnum................Thomas A. Wise
Nat Morley. .................Richard Gordon
Kid Bailey........................Clyde North
Daddy Price..............Harold De Becker
Con Lonergan ........................Jay Wilson
Props. ........................Leavitt James
Lucien Forterre. ...............Gaston Glass
Mr. Gerrone..................Albert Sackett
Henry Scranton (General Tomb Thumb), Herbert Rice
Cody. ......................Francis La Mont
Aristide Letellier..............Albert Sackett
Sheriff. ....................L. Melton Clodagh
Alonzo Carter. ...................Lurny Butler
Colonel Maurel. ..............William Seymour
Buckler Genin.................Luray Butler
Bill Collector. .................L. M. Glodagh
George Washington Gibson...Charles Jackson
Cuffy, a negro slave............George Ford
Ticket-sellers....John Pratt and J. N. Gaunt
Jennne Letellier................Phoebe Foster
Adelina Bonfanti............Carlotta Monterey
Zuleika. .........................Ethel Cadman
Emma Morgana...............Adeline Mitchell
Lavinia Warren..................Queenie Mab
Jenny Lind. ...................Frances Nielson

If the incidents in "Mr. Barnum," a comedy of circus life, written by Harrison Rhodes and Thomas A. Wise, presented by Charles Dillingham at the Criterion, are historically correct, the entertainment is merely a visual biography of the life of the late Phineas Tay-

lor Barnum, creator of "The Greatest Show on Earth." There is hardly enough plot in it for a 20-minute vaudeville sketch.

As entertainment it is a rare treat to old-time show folks and those in the allied theatrical trades. Average theatregoers of the present generation know little of P. T. Barnum and his clever schemes for humbugging the public. He still lives in theatrical history and only in that way. The "Barnum" trademark attached to circus entertainment hasn't the magic financial potency it enjoyed a generation ago.

For that reason, employing the late circus impresario as the central character of a series of incidents in his life for stage purposes is not strong enough to attract paying patronage—at least not in New York.

Thomas A. Wise is cast for the titular role and a better type could not possibly have been selected. Those of us who personally knew the great showman will appreciate the fidelity of the interpretation. The only criticism on that score is that the original spoke slower and with more of a drawl.

According to the play in which he is being presented, James A. Bailey operated a shell-game with the tent show when Barnum made his acquaintance, which later developed into a life partnership.

In the various incidents Barnum is given credit for having created "pink lemonade," "the wild man of Borneo," "General Tom Thumb" and a number of his other famous attractions merely by accident, the result of sudden inspirations. According to the play when Jenny Lind arrived in America to appear under his management, Barnum was involved in a land deal in Bridgeport and was "stone broke." He gave "the Swedish nightingale" a worthless check for her guarantee, whereupon she handed it back and arranged to play the tour on a partnership agreement.

There is shown his practical adoption of a young New Orleans girl who ran away from her drunken father to join his circus, which culminated in her marriage to his secretary whom he looked upon as a son. No mention is made of the circus man's wife.

Types galore are shown, such as an old clown, boss canvasman, midgets, the skeleton man, the fat woman, female circus rider, snake charmer, etc. They are all adequately portrayed, but the plot is so flimsy it fails to hold interest.

"Mr. Barnum" so far as New York is concerned, is destined for absolute failure, with the probability of a similar fate if sent on tour. *Jolo.*

## CROPS AND CROPPERS.

Annie....................Irene Daley
Janie Wimpole....................Eleanor Fox
Margot Marbrook....................Louise Cook
Peter Weston....................Ben Johnson
Allison Marbrook....................Eileen Huhan
Ray Parcher....................Thomas Mitchell
Stetson....................J. M. Troughton
Jean....................Georges Flateau
Mrs. Bradley....................Madeline Valentine
Dr. Truesdale....................Vernon Kelso
Stephen Marbrook....................Henry Stanford
Mrs. Spencer....................Helen Westley
Mrs. Pray....................Maud Sinclair
Pete Cobb....................Charles Kennedy

If you are earnestly desirous of doing war work and have a definite idea of what you want to do, before starting, acquire some practical knowledge of your undertaking, otherwise your efforts will be unavailing and will end disastrously. This is the lesson conveyed from the amusing little comedy by Theresa Helburn, presented by the Iden Payne company, at the Belmont, Sept. 12.

"Crops and Croppers" is really an idyllic farce on society farmerettes, who are strong on purpose but short on practice. This is what the ultra-fashionable heroine of the play was up against when she took up farming to help win the war and found, as the old Connecticut homesteader put it, "farming was standing on the brink of o' hell and throwing checks into the hole."

The plot is light. One is always under the impression the girls are out for a lark and are treating the whole thing as a novel experiment in which there is "lots of fun," rather than seriously and this impression remains until the last act, when they really get down to business.

Having renounced society, Allison Marbrook (Eileen Huhan) buys a farm, for about three times what it is really worth. Having the property, she promptly proceeds to mismanage it. Financial ruin descends upon her and she rents the house and goes to live in one of the cottages. Her love story parallels her war work. In the first act, which, incidentally, is slow, she is writing letters to seven young soldiers, one for each day of the week, at the same time being formally engaged to one of them. By the last act she is sincerely in love with a French officer, who has been sent over here to recuperate from wounds and is working as a farm hand on the place. Eileen Huban played the heroine with a natural grace, while Georges Flateua revealed a gift of robust comedy which was refreshing. Ben Johnson was quietly effective as a matter-of-fact uncle and "near guardian."

Louis Cook, sister to the farmerette-in-chief, was exceedingly clever as a breezy and likeable young thing, but totaly irresponsible. Her witty remarks were accountable for many laughs. The rest of the company performed creditably. The three scenes were simple, but effective, and Miss Helburn's play is smart enough in dialog to survive for at least a time.

## SOME NIGHT.

John Hardy....................Forrest Winant
Robert....................Chas. Welsh-Homer
Mrs. Hardy....................Camilla Crume
Marjorie....................Grace Edmond
Daisy....................Anna Fredericka
Bobby....................Harry Lambert
Joe....................Louis Simon
Dorothy Wayne....................Roma June
Madden....................Thos. H. Walsh
Joe Scanlon....................James C. Marlowe
Henry Spiffens....................Chas. W. Meyers
Constables { ......Chas. Hall / J. W. Willingham / ...Charles Fulton }
Neighbors—Elaine Landan, Lindley Lenton, Jeanne Dare, Virginia Roche, Dolly Alwin, Helen Halpren, Edna Richmond, Laura Lyle, Billy Vernon, Catherine Hurst, Blanche Terrell.

The main thing lacking to the complete success of "Some Night" is a more experienced producer. Of Harry Delf, who wrote the story, words and music, one might say: "The kid is clever." Taken in hand by a good play-doctor a great deal more could have been gotten out of the production. It starts off with snap and ginger and finishes cleverly, but needs a lot of girding of loins in between, revision of the plot, recasting of several of the principals and so on. The show is the initial production made by Joseph Klaw.

A young girl comes to a man's home in the belief he is a private detective, and hands him $51,000 in bonds to hide for her, as she is followed by the police. She is, a few moments later, and the sleuths demand the wealth. Both refusing, the man and the girl are locked in the room until they "come through." This scene is laid in the man's house where reside his mother, sister, etc., and although they are only kept prisoner for one hour in the afternoon the incandescents are switched off and they light a candle and are supposed to fall asleep on chairs under stress of such a situation, where the girl believes she is in the den of white slavers. As the young man is an artist—a painter—why not have made the scene his studio where his family visited him and have the detective lock the pair up over night? How very much more romantic and giving scope for comedy and just a little spice. The first act finishes with an anti-climax; also the fault of inadequate direction and quite obvious to most people.

The second act resumes where the first left off, with the couple locked in the room. Through one of the doors locked by the detective comes a half-witted, deaf and dumb gardener of the place. How he opened the locked door is not revealed.

This gardener, by the way, admirably played by Louis Simon, should be rewritten to give him lines to speak and make of him only a shrewd chap who pretends to be deaf and dumb in the presence of the detectives. It's never quite funny to watch the antics of a human being bereft of any of his senses. Simon got a lot out of the part through most effective pantomiming.

The outstanding hit is the chorus—a bunch of 11 handsome girls who sing, dance and play musical instruments with a spirit and dash that earned for them innumerable encores.

Forrest Winant as the leading man, sang well, but was a trifle stiff and "unyielding." Roma June, the leading woman, was the weakest member of the organization. She constantly permitted her scenes to drop and was wholly unsympathetic and out of the picture. Anna Fredericks and Harry Lambert, juvenile and ingenue, pleased very much with their singing and dancing specialties.

The lyrics are clever, the music pleasing but unoriginal, and the plot, suitably revised, more than adequate for a musical comedy. If kept on the road a few weeks longer until "fixed up" it would have been a certain success. In its present form the result is doubtful. *Jolo.*

## ANOTHER MAN'S SHOES.

Dick....................Lionel Atwill
Miss Podmore....................Ethel Wilson
Mrs. Wolfe....................Lucia Moore
Anno....................Carol Lloyd
Hughes....................Paul Porter
Dora (Mrs. Craven)....................Elsie Mackay
Dr. Worrall....................George Backus
Slade (alias Crouse)....................Richard Taber
Mr. Wolfe....................Aubrey Beattie
Dawson....................Erville Alderson
Miles....................Cyril Raymond
Mrs. Milson....................Gilda Leary

Frederick McKay has been reaching for something in the legitimate production field for some time, and at last he has been rewarded with a play that should make a fair bid for favor, although "Another Man's Shoes" isn't a piece that will break any records at the 39th Street theatre. The play showed out of town for one night last spring, came back to New York, then went to Washington for a week.

"Another Man's Shoes" is a comedy drama of the mystery type, succeeding without sensationalism in keeping an audience puzzled until the last minute. It is founded on a story entitled "Craven," written by Laura Hinkley, which appeared in the Saturday Evening Post in the issue of March 16, 1912. At that period the peculiar affection known as aphasia was popularly supposed to be uncommon, that because the dailies dug up many a tale on such cases. But Miss Hinkley went them one better by writing a story keyed on what is known as double aphasia, which, as the physician in the play explains, is "disassociation of personality" or an "alternating complete amnesia." Mabel Ferris collaborated with Miss Hinkley in fashioning "Craven" into a play.

It opens with Dick Craven in bed, where he had been for six weeks recovering from a railroad accident. He regains consciousness soon after the curtain arises and makes it known he is in a strange place. His wife is either a dream or some pretty creature about whom he has no definite knowledge. He insists that he is Dick Trent and his home town, Glenco, Nebraska, where he worked on the "Herald." He tells the doctor this, but when the medico asks him questions about his early life, Dick fails to remember details and especially figures. He cannot recall he is partner in a business in New York in any way. Dick is sure that they picked up the wrong man in the wreck and attempts to leave his bed.

Dick has explained that the last he remembered was taking one Enid White, to a dance in Glenco and that he was sort of keen on Enid. In the second act he is strange to his wife, Dora, with whom he is deeply in love. Rather than hurt her by continuing to impersonate Craven, he would rather depart. But the doctor, who cannot understand the case, tells Dick that Dora is to become a mother and that he should take no chances by leaving and thus shocking her. Dick has a peculiar sort of sneeze, which is recognized by an electrician who comes to fix the bells. The man demands hush money, saying that Dick is Trent.

Craven told the doctor that in Glenco he had won the enmity of the town toughs through exposures in the "Herald." He had asked the physician to write to Glenco to certain people, but the letters came back and it also develops that Trent is unknown there. Thus in the final act, when the babe has come, not alone does the audience know whether Dick is Craven or Trent, but he doesn't know himself. But it comes out, when Enid appears, through a letter that had followed her. She relates to Dick, the doctor and the others that after the dance, Dick Trent had been struck on the head by a stone by the toughs near the railroad. The men had piled him into a freight train. He later recovered in a Chicago hospital and had apparently gone east, having taken the name of Craven. The recent railroad accident had deprived him of part of his memory. When he asks why he was not known in Glenco and why he was not Trent, she further explains that the roughs had struck him twelve years ago. Dick swoons, but as he recovers calls for Dora. Which makes everything alright and apparently leaves him as Craven after all.

Lionel Atwill as Craven gives a very careful and effective characterization. This is Mr. Atwill's third year in this country, he drawing attention to his playing in "The Lodger." Elsie Mackay, pretty and quietly clever, furnishes a likeable Dora. Miss Mackay is an Australian girl. She appeared as a lead in the Beerbohm-Tree season at the Amsterdam a season or so ago and last year was the feminine lead in the western company of "The Gypsy Trail." George Backus made a clever doctor, Lucia Moore truly played an irritating middle-aged lady, while the other roles were well taken care of.

The play is tastefully produced and its staging shows the skilful hand of William H. Gilmore. *Ibee.*

## THIRD AVENUE STOCK.

"Why Not Me—A Woman" is the play of the Third Avenue Stock Company under the direction of Martin J. Dixon at the Third Avenue Theatre this week, at 10-20-30. For the scale much can not be looked for and much is not received; including the play itself, written by the business manager of the house, Stephen Champlin.

Mr. Dixon had the Third Avenue some years ago and has it again. The house has tried everything but carbolic. Mr. Dixon has an idea for the stock run or walk. He wants to give budding authors a chance and will produce new plays. That's a good scheme to save royalty. Besides what do they know on Third Avenue of Broadway. It's even money that there are as many people east of Third avenue who have never been west of it as those who have. And the city gave Third avenue an awful slam this week when the traffic authorities decreed only trucks could use that street. Whoever that traffic guy was he knew Third avenue almost as well as he does Riverside drive.

All the props of the old styled meller are in the "Woman" play. It's about equal rights, or wrongs. If the man can do it and get away clean why should the woman be daubed scarlet for the rest of her sinful life. The dialog keeps harping on it. After awhile you vote for equal suffrage in every thing and declare, if elected, in the hope the play will end, but it keeps on, right on to the finish, through a drawing room scene, where they say, "I'll lay for you," "I'll get you" and a number of other inelegant expressions that are not inelegant, however, on Third avenue.

The show is chatter and business, take your choice. The leading lady must be Margarite Fields—her name is in the heaviest type, but if they ever hold a voting contest on it, the chances are it will be an even break. Margaret Pitt is the villainess, Eveta Knduesen has a small role this week that helps some. Bernard McQuarrie is the husband of the sinning wife, and next week, "In Old Kentucky," which Mr. Dixon says will be the first time in stock in New York that "Old Kentucky" will be played.

How Broadway can keep away from the Third avenue stock company is a mystery. Perhaps it doesn't know of it. But what better way to ruin an evening?

## "GLORIANA" IS BRIGHT.

Atlantic City, Sept. 18.

"Gloriana", at the Apollo last Friday night is certainly charming. As backgrounds to achieve this result the new John Cort production offered scenery by Joseph Urban that was bold in its severe outlines and expansive blues; costumes attractive in the lightest fabrics; music by Rudolf Friml, as whistleable as any he has written; girls who were pretty and a cast ably supporting attractive Eleanor Painter.

"Gloriana" as a play is not yet perfect, but the long expectation which made an intended Monday opening occur on Friday night proved that preparation did its best for the public who packed the Apollo. The first act is in need of much swifter action, but the second and third fully sustain the promises of the enterprise.

Wit and humorous pleasantries about commonplace things have a large place in the book of Catherine Chisholm Cushing. The audience laughed and laughed again in spontaneous enjoyment of the brightness. Specialties are numerous throughout the performance, though it must be admitted they do not fit quite as smoothly into the combination of story and song as in "Fiddlers Three," which the same management recently offered here.

Among the special events are Gilbert Wells and Balfour Lloyd as two porters. Their cleverly agile dances pleased as much as did the "dance of the servants" or "Chianti," another trio number.

The chorus was not noted for voices, but for good looks, the charming gowns they wore and the pleasant steps they took. The music has a few especially attractive numbers of the usual style of Mr. Friml's compositions. "I Love You Dear" proved the most attractive. "Why Don't You Speak for Yourself, John?" was not only pretty, but well staged in imitation of the famous Puritan saying. Somehow Mr. Friml's music did not occupy as prominent a place in the importance of the evening's success as it might have.

Besides Miss Painter as widow were Dorothy South as the real wife; Josephine Whitall as a costumer with fetching gowns; Ursula Ellsworth as a withered squeaking aunt; Helen Marqua in the pose of a daughter with ancient costumes; Curtis Karpe as an Italian grocer; Joseph Lectora in the hero role of naval attache; Ralph Whitehead, the husband returned from the army in France; Alexander Clark, a woman hating solicitor; and James Dunn, a clever butler. Jessica Brown danced and sang under the title of "Jessica." The cast made up in voices for any deficiencies of the chorus.

"Gloriana" was announced for a New York opening, Sept. 23, but owing to the inability of John Cort finding a desirable theatre for it by that date, it will play two weeks in Philadelphia before reaching Broadway.

"Gloriana" is in Washington this week. It was reported that the show in which Klaw & Erlanger are interested with Mr. Cort may play at the Amsterdam or Liberty, when reaching New York.

**"Moonshine" (2).**
**Dramatic.**
**17 Mins.; Full Stage (Special Set).**
**Palace.**

It surprised some to notice that the title of Edmund Hayes' new playlet was billed over his name, especially so since Hayes is reported to have bought the sketch from Arthur Hopkins, the quoted price being $5,000. "Moonshine" is the main billing, Mr. Hayes being "with" it, assisted by one other player, Richard Hutchins, and Mr. Hopkins is credited with presenting it. Those who expected to see the long familiar comedian of "A Wise Guy" and "The Piano Movers" in a new laugh vehicle of low comedy lines were even more surprised. "Moonshine" is an extreme opposite. A playlet first presented at a Lambs' Gambol, attracting attention at the time, it is an episode in the life of a mountain moonshiner, a type of Kentucky citizen that is a feudist, one who is brought up to distill illicit whiskey and kill others of his kind, not because they had wronged him, but just because his father was a feudist and his father's father before him. The moonshiner, Luke by name, enters pushing ahead of him a man who is suspected to be a revenue agent and who has been roughed by the "boys" who caught him hanging around the stills. The old man calls him "Mr. Revenue" and tells him that he is to be killed, merely because he is a revenue agent. One of that kind named Jim Dunn had already put four of the boys behind the bars. The revenue man tells Luke that he has heard about him and his killing of 12 of the Crosbys. Luke says that is a lie. He had only killed six. Then there were no more Crosbys. The revenue man tells Luke he is glad he is to be killed, for he had been trying to commit suicide for a long time, only he didn't have the nerve. His speeches of what might come after death and the urging upon the old moonshiner to at last snuff him out, works on the imagination of Luke, who at the finish not only refuses to kill "Mr. Revenue," but insists that his erstwhile prisoner give a hearty laugh, and lends him his horse to ride to town. Before leaving the revenue man writes his name on the only piece of paper in the shack, and when Luke finally spells it out, he discovers that the man who wanted to be killed, but whom he chased away was none other than Jim Dunn, whom the boys "wanted" so much. In other words the clever revenue agent had used psychology upon the crude mind of Luke and won out. "Moonshine" is interesting, which about lets it out. Possessed of a punch it might be lifted to heights. More than the story is the characterization of Luke by Mr. Hayes, who does a fine portrayal. He entered into the spirit of the role so earnestly that he grew a beard to make the moonshiner natural, and he certainly looks the part. The lighting can be improved on, for the act is played in a far too bright light for the interior of a mountain shack. *Ibee.*

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**Lalitte Ward Davis.**
**"The American Girl."**
**16 Mins.; Two.**
**Hipp, San Francisco.**

Lalitte Ward Davis, a young girl of pleasing personality, has a timely patriotic novelty. Opening before a velvet drop and a "prop" book about seven feet high. The book represents the history of the U. S. as per the title on the cover. The turn consists of excerpts quoted from the Declaration of Independence and speeches of Presidents Madison, Lincoln and Wilson. Each period from the Pilgrims to the present is appropriately costumed with the changes being made quickly through stepping behind the book. For each speech, the portrait of the original speaker, president of that period, is revealed in the book. Her lines are spoken clearly and effectively.

**Ed. Aveling.**
**"The Cheerful Pessimist" (Monolog).**
**17 Mins.; One.**
**Fifth Ave.**

Ed "Chappie" Aveling, of Aveling and Lloyd. When a rich girl from the west coast led Al Lloyd down the church aisle to the wedlock melody, Al left Ed flat upon the theatrical highways. So Ed. looked about him, wondering whether a "single" would suit him and then picked a very live one in the person of Aaron Hoffman to write a monolog. Ed. very probably advised Hoffman along the lines deemed suitable, for the style of using initials in mentioning things and persons—mostly the latter—is retained. That is the only similarity to the patter when Aveling worked double and the material itself is all new, bright and laughingly funny. The only other feature retained is Ed's soft southern accent. He enters to a raggy tune and lighted "segar," doing a bit of "shimmy" until the orchestra is through. There is a reason, for he immediately launches into comment on the kind of a life a dancing fellow leads, who has a valet dress him in the morning, sends for his "dirty Stutz," grabs some air in the park, dines with a pretty girl, who bothers him while eating by holding his hand, goes to a show and then more dancing with pretty girls and finally home at three or four, only to wake up and do the same thing next day. How anyone could lead such a "horrible" life, Ed can't figure, he having been brought up by the highest judges. But they all have the same bum finish—go off and get married. Personally Ed thought he had bad luck with women, for he was able to pick up more tramps than the Salvation Army. Everyone he gets seems to be a W. S. (window stopper), who exclaims "Oh look at the diamonds!" "Look at the shoes!" "See that fellow toss the flannel cakes!" One of his girls had the B. H. (birthday habit) and he looked her over and finally bought her a nice set of teeth. But he met a B. P. (big policeman), a kind of a gal you can hear coming and shows a lot for your money. He had recently, however, met a real sweet, patriotic, nice, quiet and thirsty, a regular B. C. (booze camel), who drank enough last night to see her through the first two years of prohibition. She looked good to him, Ed. said, after he had about 60 highballs. He finished with a rhymed affair called "The Kaiser of Hell," getting quite oratorical near the finish and letting his cigar go out. This seemed a bit out of tune with his other matter, but it does very nicely and went over with a bang at the Fifth Ave. There can be no question about the worth of Aveling's monolog nor his value as a single. He is "in" easily and has the best monolog of several seasons. Maybe his Draft Board will allow him to air it for a spell. *Ibee.*

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**Tozart.**
**Oil Sketching.**
**13 Mins.; Full Stage (Studio).**

Tozart enters on a dark stage, dressed in semi-tramp attire. He finds himself in a studio and remarks he was in his better days a painter. He paints in oils, as the lights go up, on canvasses. Tozart talks with a slight Irish brogue. He also talks too much, for the conversation ladled out has no point. A recitation is mixed in with it. For a finish Tozart mentions his great picture, "Solitude," and says he will again paint it, rapidly sketching a winter landscape under the spot light. It secures some applause. For an encore, there is a deft manipulation of the paint brush, and when the touches are completed, the former landscapes spells out "God Speed Pershing to Victory." It's a big applause finish for an interesting bit. If Tozart can brighten and lighten up the earlier part of his turn, the finish will carry him over almost anywhere. He should run the act in about 10 minutes. *Sime.*

**DeWolf Girls.**
**"Clothes, Clothes, Clothes" (Songs and Dances).**
**15 Mins.; One (Special Drop), and Full Stage (Special Set).**
**Fifth Avenue.**

A "clothes" turn, as the title tells, and "clothes" for a vaudeville act is far from new. Nor do these acts that bear down so heavily upon the dressing, where girls only are concerned, seem to consider that in vaudeville among the audiences are generally an equal portion of men, if they do not more often predominate. Men have no high interest in "clothes." If the girls look nice, that's enough. So in this sort of an act the principals may lose half the audience unless their material is strong enough to stand off the dressing. That is seldom so. Where the mounting is prodigious there is generally a deficiency elsewhere. Many an act has tried to brave it through on the "production end." This seems so with the DeWolf Girls, formerly known as Capitola and Georgette. They sing and dance, wear clothes, making a couple of the changes before the audience as interesting as the gowns themselves may be attractive. The act is really a clothes cycle. The girls go from "one" before a special woodland drop where they they are costumed as Red Riding Hoods to display the changes in women's dress up to the present day. They do the latter in a curtained parlor scene, which contains a "maid" or so, one of the maids having a couple of lines all by herself in a phone conversation. That was a big moment. But she got through it, not forgetting to take the receiver off the hook and leave it off. Then one of the girls came waltzing on, singing someone wanted her on the phone. After she had sung that around the apron, she went over to answer the call. So everyone knew it wasn't any more important, the call or the song, than the lyric and business made of it. There is a "clothes" refrain that runs through the act, ending up individual bits, even when in evening gowns, the girls danced to the "Humoresque" after singing another song, when they also changed their hair-dressing to obtain a further "society" effect. The act has been made very dressy and the production is expensive, although the opening in "one" together with the drop were superfluous. The girls could start the act in the full set. It's a bit too much detail in these days of transportation and economy. Included among the costuming is a riding habit and a Quaker costume, also a boudoir outfit of flimsy material. The turn will have to have a showing before a big vaude house for a better line. At the Fifth Avenue there didn't seem to be enough backbone to the material to back up the setting and dressing. *Sime.*

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**Delano and Pike.**
**Juggling, Dances and Acrobatic.**
**10 Mins.; Three.**

Two men in neat summer attire are Delano and Pike. They open like other acrobats without saying anything, but start a good double dance, followed by some juggling and a dance by the taller man while continuing juggling the clubs. They close with clever acrobatic tricks that earned round after round of applause. The turn is pleasing and should do an opening or closing spot in the better house.

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**Jos. Dunn and Co. (1)**
**Wire Walking.**
**8 Mins., Three.**

Joe Dunn assisted by a girl have as neat a wire walking act as could be wanted for a spot on the big or small time. He goes through the routine with a snap and works as easily on the wire as if on the ground. The girl goes through a light routine at the opening and adds to the appearance.

**Doris Dare.**
**Songs.**
**14 Mins.; One.**
**Fifth Avenue.**

Doris Dane in a "single turn" seems to have especially written material. The striking part of the songs is that while the melodies seem reminiscent more or less (other than those melodies interpolated), they are very melodious. This aids the singer and Miss Dare aids herself, immeasurably. She has a good voice, decided personality, of the appealing sort, can certainly put over a number, is a pretty brunet, and quickly reaches the house after appearing. Her first number has a descriptive opening of the usual sort, that she is there to do her best, which the billing foretold, and then goes into a popular numbered medley that sounds specially written: "Take the First Man That Comes Along" is a comedy lyric of good points and very well handled by Miss Dare for the laughs that she received. The "Victrola" song is an idea that could be better worked out a bit in study, to give a record imitation in part, and there is a comedy in this. "The Older We Grow" is the weak sister of the turn, unless the Fifth Avenue crowd failed to grasp it in toto. It also calls for a mature makeup of mien and hair that could not be called wholly becoming to a young girl, although Miss Dare effected the change in expression so well she seemed a different person when reappearing with the grey at the sides of her temples. The final number, a "phone" song, written to the melody of "Casey Jones," with a patriotic kick for its finish, hit the house hard, almost holding up the performance, although it was not certain it was the song alone that did it. The house liked Miss Dare, even much more so than some of her songs, but the combination is a good one and suitable for the No. 4 spot on the big time, the position given the girl at the Fifth Avenue the first half. Miss Dare must have had previous stage experience in singing songs. She could not put them over as she does otherwise, and it is probable she was known formerly as Dorothy Meuther. With a slight change in routine and some advice secured to cover up the slight waits now required for her attractive changes of costume, Doris Dare will become a standard big time single turn. *Sime.*

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**"That's a Bet."**
**Sketch.**
**19 Mins.; Three (Special Set).**

Two women and a man working in a back room of a cafe set have a passable turn for the better small-time houses. The act is about a bet between a man and a woman to show that all women have hearts regardless of their position in life. It's a case of double-crossing one after another with the woman finally winning the money. The turn is too long, causing it to drag in spots; but the work of the three in the cast is fair. When cut down and running smoothly it may make the smaller big-time houses.

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**Regal and Moore.**
**Talk and Acrobatics.**
**12 Mins.; One.**
**Fifth Avenue.**

Very much like the former turn of Regal and Bender with the two corking acrobatic tricks on the ropes at the finish sending the turnover with a smash. It opens with the two men singing about the different varieties of vaudeville, they doing nothing with this end until reaching the acrobatic portion where they are at home. One sings rather well for an acrobat and both talk in a rather nice way, also considering. Their finish for the first section is weak but draws enough to allow them to return for their real act, which is the encore of those two tricks. That will carry them across anywhere. *Sime.*

**"Pretty Baby" (19).**
**Musical Tabloid.**
**43 Mins.; Full Stage and One.**

"Pretty Baby" is what is known as a musical tabloid. It appears to have been produced for the smaller vaudeville houses and will be successful there if judged by the manner the Fifth Avenue audience took to it last Thursday matinee (its opening show at that house). There are four principals, two women and two men, and a chorus of 14 girls. Several of the choristers look real young and a few of those are pretty. There is a straight man who does well enough as such, but the dependence of the turn is in a juvenile, a comedian, who has no material of his own to work with, nor has he acquired an individuality or individual style. At the opening as a butler and always wearing his hat, even in a parlor, his style for the most part, in dressing and action recalls Victor Moore, barring a Frank Tinney bit of speech. Later he is the leader of a bit in "one" during a change in the sets when the old burlesque piece of business of the "pocketbook" and "$300" was given, to the huge amusement of the audience. No especial blame should attach to the "Pretty Baby" company for digging up this old song, since "The Follies" two seasons ago found it convenient for use in that $2 show. There's no "book" other than the frayed thread of the flirtatious husband who tells his wife there is another fellow of the same name, and so on. Neither is there any special music. Popular songs are used, sung fairly well for a tab and with an accompanying chorus movement, of the usual sort. The chorus at the opening remains on for the first three numbers in the same costumes. Later they are behind a ballad singer and move about as the leader sings the first verse. That's not the accepted form in burlesque. Besides there's an immense flag as a drop and a big red fire finish, with the second part running through limply. The house brought the principals out for a couple of bows. It's not a big time tab, although there's no telling whether the big time won't take it, for it runs 45 minutes, about. That's quite a while if the salary is right, and the big time may consider time and salary before it does class, quality or merit. "Pretty Baby" is the kind of a tab that you might expect to see, knowing it came in from out of town and was not produced for a New York showing. The only expense of production is for the costumes and scenery. The costuming runs like the rest, fair, but the ensemble of 19 people in all (perhaps one the carpenter) makes a good solid crowd upon the stage. *Sime.*

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**Canfield and Cohen.**
**Songs and Patter.**
**16 Mins.; One.**
**American Roof.**

Two men. One handles Jewish comedy, with sputtering, confusion of the King's English and continual showing of resentment of "straight's" remarks. The "straight" is some talker and changes his chatter constantly with everything running to slang and some new rings given to the joshes he slaps at his partner. Everything they say is distinctly heard, with the American crowd enjoying the turn. Men also sing well, but rely mostly on their verbal exchange. Act can't miss in the pop houses. *Mark.*

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**Lillian Teece.**
**Songs.**
**15 Mins.; One.**
**23rd Street.**

Looking neat in an evening gown, Lillian Teece used four songs Tuesday night, all ballads, and received good returns. She has a pleasing singing voice, looks well in her gowns, and that's about all needed, as her work is that of an ordinary early spot woman single. The ballads are of the best, put over nicely and should keep her going in the three-a-day houses.

**Mlle. Marguerite and Gill.**
**Songs and Dances.**
**14 Mins.; One and Full Stage (Special Drops).**
**Fifth Ave.**

This couple have been appearing in the west for some months, although the appearance of their costumes denotes newness. Marguerite appears alone for the first half of the turn, she coming from the curtained centre of the front drop for a single, a number something about her "Dangerous Eyes," and using a French accent which she maintains throughout. She goes through the curtain, which discloses a dressing table for a costume change, although the actual changing is not visible. The second number is a Spanish dance. A third change has her starting a number, then chattering with Gill, who is in the orchestra leader's place. Gill takes to the stage and they go into full stage for a waltz, neat but usual. A sort of military fox-trot follows and then for a finish in "one" they walk across the stage, Marguerite in wedding dress. The reason for the last bit isn't clear, unless to show the girl's costume. The dressing, which is the "long" feature of the act, is very neat, Marguerite flashing several tasteful rigs. They can stand something in the way of material, however, and until then cannot make the bigger houses. *Ibee.*

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**Sherlock Sisters and Jimmie Foley.**
**Songs and Dances.**
**16 Mins.; Two.**
**Fifth Avenue.**

The Sherlock Sisters are likely doing in thus turn what they very recently did when with Jimmie Casson. Now they have Jimmie Foley, formerly of Foley and O'Neil. The sisters need someone else beside themselves. They appear to realize that, so it remains up to Mr. Foley, who does extremely well. He sings and dances, as do the girls, but he does it much the better of course. They have one trio number about lumps of sugar, finishing with a "Carolina" song and dance, also opening as a trio, after which there is a single, then a double and all take turns in singing "Daddy," the second Sherlock sister to do the verse doing it the best. Mr. Foley has the requisites for a singing and dancing juvenile in musical comedy, if the draft doesn't intervene. He has come forward rapidly since of the male team, has appearance, a certain ease that would be improved under skilful stage direction and looks very good for a future. He holds up this turn, which at its best as at present framed, cannot go so very high in big time circles. The Sherlocks are good lookers and dressers. That is what holds them in. *Sime.*

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**Harry Tenney and Co. (1).**
**Songs and Piano.**
**20 Mins.; One.**
**American.**

Harry Tenney may have been born in the show business. He may have been an entertainer long ago, but his appearance at the American Monday night indicated he was more of a "song plugger." His partner, a male, played the piano, and also did a song alone. Every number the boys used was introduced as a new one. The boys went along quietly until the singer pulled an announcement that he was going to give away $2 worth of music to the person giving the best account of himself with the chorus of a "brand new song" entitled "I Am Glad That I Can Make You Cry." Upstairs and down several men and women tackled the chorus, for the most parts all plants save one. The American audience applauded vigorously for more. The song tacks and tails so closely to the "I'm Sorry I Made You Cry" ballad that the similarity of style and rhythm is striking. The "plugging" was the best reason Tenney was down where he was on the bill. *Mark.*

**Mason and Gwynne.**
**Talk and Songs.**
**13 Mins.; One (Special Drop).**
**Fifth Avenue.**

Mason and Gwynne are in blackface. They talk, sing and whistle. The talk is mostly at the opening, about nothing in particular excepting the man's dirty linen suit. He says he has worn it for years and so it looks. But there is so much of the dialog hinged upon the linen outfit that the act could not well change either, for they secure laughs from the talk. When the woman retires to give the stage to her partner alone, he sings and dances about and around "Tillie Lee," followed by the young woman, who returns in the same tailor made, singing a ballad. At the conclusion of the ballad she imitates a cornet and for the finish when the man is singing a "blues," she whistles the accompaniment. Her ballad could be replaced by a better one or a different type of song, but she is a very pleasant appearing girl, even under her brown make up, and sets off the act nicely, as well by her straight work as in appearance. The man is gingery in dancing and the act does fairly just now. It could be bettered Both will handle better material satisfactorily and the girl especially might be fitted. *Sime.*

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**Ezra Matthews and Co. (2).**
**"Quick Sales" (Comedy).**
**15 Mins.; Full Stage (Special Drop).**
**Fifth Ave.**

Last time out Ezra Matthews appeared in a Hugh Herbert playlet called "Prosperity." The new sketch is by Will Cressy, produced by Jos. Hart. It opens in "one" Matthews and Miss Blakeney singing "Give Me the Moonlight." They are lovers, but her rich dad (Dean Raymond) has frowned on the boy, saying that when he can show that he has made $100,000 he can have his daughter. The young pair plan to get the hundred "thou" from father. Into full stage dad is seen at his desk and the boy also in the office, he being an assistant. An oil land deal is to be swung by the financier, but it is first necessary to get a parcel held in the name of one Brown. The latter's office is shown in part, curtained off on the side and supposed to be some distance away. When the financier calls Brown's office, the girl answers the phone, saying that Brown is away, but that she has been instructed as to the price of the land. The phone conversation, which the young man manages to get in on with assuring advices to his sweetheart to keep up the price, furnishes the most of the comedy. Of course the young pair win, the act getting farcical at the finish, which is a trifle hurried in dialog and development. More laugh s would help "Quick Sales" a lot. Not hefty enough for the bigger houses, but should do in pop. *Ibee.*

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**Al Tucker.**
**Novelty Violinist.**
**9 Mins.; One.**
**Fifth Ave.**

About half a dozen seasons ago Tucker did a single turn with a fiddle. Afterwards he teamed with Reed, but is now single again, with a different routine, however, than when out alone before. He uses a white violin, playing it in all manner of fashions. The first position of holding the bow between the knees and drawing the fiddle back and forth is Trovato's style. But that is only a bit. He holds the bow in his teeth and even contrives to fasten it for a moment under or in one of his ears. He also has a number of positions where he has the violin stationary and plics the bow and once with the fiddle held between the knees, a very good imitation of the cello was done. Tucker goes to show that violin playing is easy, not the difficult task it is made out to be by the virtuoso. He is safe for the early section of better pop bills. *Ibee.*

**The Belldays.**
**Knockabout Skit.**
**12 Mins.; Interior.**

The Belldays, man and woman, knockabout comedians, although Americans, have been playing abroad for the past 15 years and are presenting their act for the first time in New York. It is a little of many things, in the form of a sketch. At rise the woman enters attired as eccentric maid and develops that her mistress is out. Song and eccentric dance. New dress for the mistress is delivered. "I'll put it on." Exits. Enter man, intoxicated, attired in evening clothes. He is the servant of the bachelor upstairs, had put on his master's suit and gone on a spree. Finds himself in wrong flat and about to depart when maid re-enters, pretending she is the mistress, he assuming the manners of his master. Maid becomes very much entangled in train of the gown, etc. She: "Oh you're Mr. Seymour, the vaudeville star. Let me see you act." He does some juggling and hoop rolling for about two minutes. They confess they are deceiving one another and reveal their identities. He sings, more knockabout, finish with a dance at the conclusion of which he tosses her through a lifesize "painting" on an easel. Not a dull moment from the rise to the fall of the drop. Story developed in a minimum amount of words and all the most rapid kind of knockabout slapstick, low comedy action. At Proctor's 58th Street the second part of last week the audience enjoyed it immensely judging by the applause and the number of "bows" the turn received. *Jolo.*

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**"Rocky Pass" (6).**
**Wild West.**
**20 Mins.; Full Stage (Special; Exterior).**
**American Roof.**

The "Rocky Pass" outfit features Helen and Mill Dill, youthful ropers with both a billing and stage announcement that they are formerly of the 101 Ranch. Their work bespeaks ranch life at or least long familiarity with the rope, young Milt's work being a feature. This smooth-faced, boyish lassoist is really the props of the turn, although there is a hard try for comedy by the oldest member and a number of songs offered in quartet style and by the older of the two women. While the singing got returns, the act held attention through the lariat work of young Dill. The girl, Helen, also works some stunts with a short-lengthed rope. One man, the tenor, affects an effeminate style for funmaking purposes, but it does not succeed as proportionately as anticipated. Pop houses will no doubt enjoy the turn thoroughly. The woman's solo following the boy's work with the lasso stopped the speed of the turn. It should come earlier. *Mark.*

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**Eugene Emmett.**
**Irish Songs.**
**11 Mins.; One.**

Eugene Emmett sings only Irish songs, has a well laid out list of that character, including two announced numbers of 20 years ago, Chauncey Olcott's "Mother" song and J. K. Emmett's "Silver Moon" yodel. The encore number sung by Mr. Emmett to close was not strong enough. He's a good looking young fellow with a very pleasant voice, but appears to be taking considerable upon himself attempting a "single" if he wants to make the big time. When Mr. Emmett was around some seasons ago he left the impression that as a part of a two-act with a girl, he would do very well and that impression remains, or else in a singing sketch. Mr. Emmett should get over quite easily if properly fitted. He may go along as a single in the manner framed, but will hardly reach the vaudeville importance he could otherwise. *Sime.*

## LOEW'S METROPOLITAN.

Brooklyn, noted for having produced The Brooklyn "Eagle" and being a part of New York, had an "opening" Monday night, when Marcus Loew presented it with a new theatre, Loew's Metropolitan. One-half of Brooklyn seemed to be in the theatre and the other half on the outside, wanting to get in. The Metropolitan seats between 4,200 and 4,300 people, on two floors. The orchestra holds 2,056 and the floor above 1,400. Added to which is the capacity of the many boxes and the number of seats yet uncounted up to Monday night. There are 42 rows of much breadth downstairs.

The first impression received when entering the theatre proper and noting that the stage is about a block away is that "talking acts" in this house of vaudeville and pictures will have to use megaphones. But this did not appear to be a fact during the performance, although one turn with talk in it failed to register very strongly, while another, previously always certain of a prescribed number of laughs, fell below the customarily guaranteed total. "Sight" and "dumb" acts, however, are apt to be favored in the booking.

The Metropolitan as a structure and a theatre is a $2 house if ever there were one, and it's selling entertainment at the usual Loew scale, 10-15-25, slightly tilted for Sunday. The theatre is imposing and justifies its name, even in comparison with the Metropolitan Opera House, New York. The rear of the mezzanine floor, with its many highly finished rooms, is somewhat fashioned after the similar arrangement at the Met.

Marcus Loew has poured money into the Metropolitan—and in war times. He explained that when urged to the stage through the remarks of N. C. Granlund, the Loew press agent, who did most of the introductory talking of the evening. Mr. Loew said the Loew Circuit intended to give Brooklyn the very best, and though we declared war about the same time, he and his associates concluded to go through with their original plans under the belief America would finish the war about the same time they finished the theatre. That the theatre was finished three weeks ahead of the war, added Mr. Loew, was their error.

Everyone who spoke about the Metropolitan on the stage called it magnificent. Edward Riegelman, President of the Borough, said it was the best and most magnificent theatre for the best and most magnificent people, meaning Brooklyn. Mr. Riegelman is a great booster for Brooklyn, and incidentally mentioned Mr. Loew. After hearing him, you know why he is the President of the Borough.

The house is richly built. Everything seemed complete Monday night. There is a lighting effect from varied colored lens that is changed, dimmed and glowing during the overture, giving the theatre a very classy atmosphere before the curtain goes up. The lights shine on columned arches holding the front boxes, while on either side of the proscenium at the top of bronze untitled tablets is a clock, the only thing in the theatre at the opening not in operation. The electric connection for the clocks had not been made.

As a single example of the invisibness of the furnishings, after the wealth of construction forces itself to the fore, may be cited the men's smoking room. It's in heavy dark walnut and takes the lead of all theatre rooms of that sort. To the rear of the orchestra and on the wall of the theatre at the edge of the large oval opening from the floor above is a painting in oils, surrounded by a gold frame, composing a very effective picture in itself and to the appearance. The lobby leading to Fulton street is marbleized and spacious without being space wasted. The location of the Metropolitan is on Fulton street, between Smith street and Gallatin place, the site of the former A. D. Matthews department store.

The standard preliminaries on a Loew first night were gone through with in Brooklyn, marking the premiere of the Loew Circuit's biggest and best house, apexing the theatre building of this popular priced vaudeville circuit that started with nothing and now owns houses running into the millions. Loew certainly has no theatre around New York, of his many, that can equal the Metropolitan. If his Orpheum, Boston, even approaches it, Loew should move the Orpheum into Times square. The Metropolitan not alone stands up among the best of all vaudeville theatres but among any theatres. It's another case of where it's worth the money to see the house.

After a large orchestra had played "The Star Spangled Banner" to an audience that had bought out the house before the box office opened that evening, Julis Steger appeared, and with a few appropriate remarks appertaining to the subject at hand, introduced Anna Case, the operatic star, to dedicate in song the new Metropolitan. Miss Case, comely and gracious, sang three numbers, accompanied by Gilbert Ross at the piano. Mr. Ross composed two of the songs, "The Dawn" and "Robin." Miss Case stopped the show before it started. The house was with her to every man and woman, and she had to sing another, "The Battle Hymn of the Republic," or a war lyric set to "Glory, Glory, Hallelujah," with the house joining in the chorus at her request.

Then the regular vaudeville bill of the theatre for the first half, consisting of five acts, commenced, with Pipifax and Panlo opening in their Rice and Prevost act, the turn tickling the children in the audience, who made that known by their loud laughter. The Brown Sisters, two girls with accordions, second, did very nicely. The Four Entertainers followed, doing little excepting with a solo, "Boy of Mine," and sliding away fast with their minstrel end-men jokes, one of the quartet being in blackface. They simmered to nil at the finish. Next were Jos. E. Bernard and Co. in "Who Is She?" their standard laughing turn that should have made Brooklynites howl and didn't. How far the dialog reached in the large place couldn't be determined. Mr. Bernard pitched his voice for a long reach, but the pantomime of the playlet brought the most.

Anna Chandler, with Sydney Langfeld at the piano, closed the show proper. Miss Chandler had a new act and dress. She did not change the gown. Her first two songs were by Mr. Langfeld. The pianist opened the act with a rhyme about Miss Chandler. Her first number was called "Cecelia," with a verse of the parlor singer of the high and faulty notes, and other verses draped alongside for light effect. Nothing remarkable about it excepting it gave her the opening. Miss Chandler next sang Mr. Langfeld's best number, "A Hard Luck Story," a "fly" song of the poor but good girl with a longing, a lyric that was amazingly in accord with many Irene Franklin has done, and Miss Chandler at times during it appeared to be giving an imitation of Miss Franklin, vocally. The closing lines were:

"Now that I've been wearing this hat all season
I am at last willing to listen to reason—
I've lots of luck—but it's all had."

Miss Chandler then sang "Smiles" with some talk, doing very well with it, used "I'm Sorry, Dear," with a special version, then "I Wish I Could Sleep Until My Daddy Comes Home," a new war lullaby ballad, and closed with "Dancing Mose," that sounded like a new and published war rag. Miss Chandler got away over for her first appearance on the Loew Circuit. She remains the full week at the Metropolitan.

Mr. Granlund then bounded forth. Granlund must live in Brooklyn. Someone applauded him, though his name was not mentioned, though he mentioned all the others to follow. About midway in the performance two boys in khaki had entered Marcus Loew's stage box. The house noted and it commenced to be rumored over the theatre that Irving Berlin was one of them. When Granlund commenced to talk about a song writer in uniform, the audience burst into applause and Mr. Berlin walked on the stage, to sing "I Hate to Get Up," Mr. Berlin (always with his head on his shoulders) introduced his piano accompanist as Private Bert Grant. Mr. Berlin is very familiar with applause, but he won't forget that Brooklyn demonstration in a hurry.

Granlund said that it was but 10 years before that Marcus Loew had commenced his vaudeville career, and in Brooklyn, with the Royal, only a block distant, seating 729. It was that, added Granlund, that brought about the Metropolitan. But Loew and Granlund had failed to rehearse, for Mr. Loew said it was a letter from an 11-year old girl, received by him after the "Journal" made him a millionaire in the first edition one day. The girl wrote, said Mr. Loew, that she read he had built theatres in every city and why miss Brooklyn. So it was. Mr. Loew exited on applause with his happy thought about finishing the war and theatre simultaneously. Just before the boss builder showed, Mollie King tripped on, invitingly presented by Granlund, and Miss King looked as happy as she was pretty, doing her original turn in vaudeville after coming back from filmland. With so many high salaried film people in the house, her remarks anent the change must have been peculiarly interesting.

Several of the picture stars were introduced and stood up when applauded, when they all were more or less, the lesser applause coming toward the ending of this period when the hands of the people must have been very red. The first to be mentioned were the Lee Children, and they were almost cheered. Then Madge Evans, another child who slipped over a short speech. Following were Betty Blythe, Agnes Ayres, Harry Morey, Alice Joyce, Walter McVail, Gladys Leslie, Corrinne Griffith, Virginia Pearson (speech), Marguerite Snow, Doris Kenyon, Carlyle Blackwell (speech). During the introductions others responding were Carl Laemmle, with Ralph DePalma and Ted Kid Lewis as specials, Adolph Zukor closing the show, before "The Hun Within" started as the film feature nearly at 11. *Sime.*

## PALACE.

Monday was the second opening day holiday this month. Two weeks ago Labor Day was a guaranteed sell out, but the current Monday in the two performances drew even more people. That because of the Jewish Day of Atonement, a holy day and not supposed to be given over to entertainment—at least not at matinee. The afternoon performance was sold out by noon and there was a line for several hours buying for the night show. Matinee saw the standee ropes used, and while it was not quite that heavy in the evening, Jimmy McBride admitted his fingers were sore from tearing coupons at the door.

At night over 60 per cent. of the bill went over for hits, the Avon Comedy Four, Ruth Roye, Williams and Wolfus, Bowman and Shean and Valeska Suratt easily making that score. The quartet, however, "mopped up" over all others. The Avons have been heading for a continuous playing record in vaudeville, but they side-stepped for a few weeks to dally with Fannie Brice in "Why Worry?" They didn't dally very long. Even before the piece exited, they had themselves outfitted with a new set of songs and returned to their first love in the funny "Hungarian Rhapsody." There are some new lines in addition to the new numbers, and there are just as many laughs as ever, if not more. They are singing "I Wish I Could Sleep Until My Daddy Comes Home," "Rock-a-Bye Baby with a Dixie Melody" and "Tell That to the Marines." The quartet is booked for two weeks at the Palace, but could stay a month, and may do so.

Williams and Wolfus were fourth, an early spot for them, but necessary since they doubled with the Royal. In spite of the long journey uptown they did not cut. One thing might go out of Williams' routine and that is the "soldiers' blood" line. It can be spared and isn't in good taste at this time. Williams calls his partner "unessential," which isn't true, but is funny, considering her spare "figger."

The presence of these two strong comedy turns made up for the appearance of two playlets which were Edmund Hayes in "Moonshine" (New Acts) and Valeska Suratt in "The Purple Poppy." The first named was No. 7 and the latter was on seventh. Miss Suratt has evidently given the musical glass of the turn the go-bye, and she isn't to be blamed, for she delivers with dramatics. Miss Suratt drew a flock of curtains.

An early solid hit came with Sergeant Bowman and Corporal Shea, the "Treat 'em Rough" boys, who are in vaudeville under the auspices of the United States Tank Corps. Bowman was formerly in the French Foreign Legion, and knows something about "Over There." His talk is interesting, though his manner is not finished, and he injects a certain zip to his work. The singing of Jimmy Shea (probably a former professional, although not identified) is the big end of the turn. Shea sure can put over numbers. His voice isn't the why, it's more the pep and personality of the man. Shea handles lyrics with the class of an artist. He did wonders with "Frenchy" and Ernest Ball's "You Can't Beat Us," and the others were just as good. The appearance of the men and the Tank drop is a pippin boost for the Tank Corps.

Ruth Roye planted a real punch next to closing. It is a bit over four years ago that she came from the west and did the same thing in the same spot at the Palace. And at least one of the numbers she had then is still in her routine, which may prove it's the singer and not the songs that makes an artist. Miss Roye gave "Why Do They Call Them Babies," "The Irish Were Made to Love and Fight," "How Do They Get that Way," "Robert E. Lee" and "He's a Devil in His Own Town." She still is as clever in her ability to deliver comedy lyrics. Miss Roye could perhaps secure exclusive songs, but it is hard to see how she can improve in pleasing.

George White and his quartet of Broadway dancing girls closed intermission, this being the act's third week. It again proved its class, the nifty stepping of White and the good looks of the well dressed girls working a strong combination. Last week George had his hand bandaged. Monday Ethel Delmar had her left arm draped in cheese cloth and there was a jeweled pin to hold it in place. She is, by the way, the best dancer among the gals.

The Boyarr Company of Russian dancers gained considerable attention from those who were in early. The stepping of the men stood out and was applauded. The routine appeared to have been cut a bit because of the length of the show. After Miss Roye there was an exodus, very few staying to see the Darras Brothers in the head balancing on the flying trapeze. The show was out at 11.16, the final turn cutting to five minutes. *Ibee.*

## COLONIAL.

If Tuesday is any criterion, then business is decidedly off at the Colonial this fall. Alfred T. Darling has alibis to burn, but no lights. That seems to be the biggest reason. The audience while small Tuesday night, with the bigger percentage upstairs, was noticeably demonstrative and made up in applause what it lacked in numbers.

There was some shifting from the original layout. The Six Kirksmith Sisters had been assigned the spot just after intermission. They were not in the bill, with Collins and Hart substituted, with the travesty comedians following the Blossom Seeley act appearing just after the rest period, although carded to close the first part. The "Somewhere With Pershing" act was programed for the seventh position, but was placed in the fifth spot (where Seeley was carded), and fared much better through the shift.

Had the Kirksmith Sisters been in the second part it would have featured all women, as Janet Adair appeared next to closing, while Robbie Gordone closed.

The women have earned their vaudeville spurs even to comedy attainment, but on the general run of shows it falls upon the male contingent to sustain the funmaking. This was shown when the feminine comparison was made at the Colonial, and especially during the second part of the show.

Miss Merle and Co. were programed to open but in their stead appeared Jack and Kitty Demaco, with their neat ring act, the stage apparatus being cleverly camouflaged with an outdoor sports aspect that was pleasing to the eye. Well arranged turn and not overdone. William Ebs was second, and the surprise twist at the finish caught the audience completely unawares, and they had the ventriloquial imitator singing several encores.

Lester Sheehan and Pearl Regay form a clever dancing pair, with Miss Regay's work standing in the foreground prominently throughout. Her acrobatic dancing in particular proved a big hit with the Colonial bunch.

But it remained for that versatile pair, Olsen and Johnson, to clean up in every phase of the term. This male combination, which bubbles over with talent, especially Olsen, won the Colonial "clap." Their early hit made it pretty hard for subsequent singing turns and may have accounted for the "Somewhere in France" act being placed to follow.

The war sketch bristles with talk, with the Colonial audience appearing to obtain much amusement from the slang the American noncom exchanges with the loquacious French girl. Overdrawn, but calculated to entertain those not so exacting in stage skits.

During intermission Andy Byrne took the spot and showed that one doesn't have to stand on the stage to play a violin and do it gracefully and effectively.

The Seeley act made its usual hit, with one of the interested spectators, Rube Marquard, Blossom's husband, now wearing the U. S. navy blue. There was a new twist to the turn when Miss Seeley dragged Cliff Hess down to the footlight glow and announced that the piano player was going to Camp Upton on the morrow, and she gave him a big kiss just as a little send-off.

Janet Adair in the important position worked hard to please, the Colonial audience approving her efforts most enthusiastically. There was much topical song stuff ahead, and while Miss Adair brings several popular numbers into play she puts personality and a characteristic style as well as an inserted comedy lyrical twist that makes her song swing out of the ordinary channel. Miss Adair's "song recitations" are worked up differently from the average, and that may account for her success. *Mark.*

## AMERICAN ROOF.

It was a pop house show that the American dished up to the holiday crowd Monday night, but a bill calculated to earn the admission price of a flock of holidayers. The American both up and down drew its share.

Peppino and Perry started with a musical turn that got the biggest returns on its finish, when one of the boys switched from the accordion to a violin and jazzed up a few numbers with his partner. Act well received and could have remained in view longer. Dorothy Roye showed uptodateness with her song routine. She varied her numbers, with the last of the bunch proving unusually full of jazzing surefire pep. Miss Roye is girlish, has regular Mary Pickford curls and doesn't take too much for granted in her work.

The Lorimer-Johnson Troupe of cyclists, with two women and two men, one doing comedy in rakish makeup, did unusually well, the act having a satisfying wheel routine that had the comedy man doing some corking good riding. Tom Mahoney told his usual stories, recounted a few war puns and wound up with his Irish meeting "bit" and a war song. "Rocky Pass" (New Acts) closed the first part.

After intermission appeared Harry Tenney and Co. (New Acts), followed by Chisholm and Breen, who worked up some fly exchange of patter and a dramatic travesty on "Oliver Twist" that seemed to meet the approval of the American crowd. Canfield and Cohen (New Acts) were followed by the Martini Duo, which reeled off a familiar line of acrobatics, with the ground work of the youngest Martini proving the piece de resistance. *Mark.*

## 23D STREET.

To see the patrons of Proctor's downtown house file into the theatre Tuesday night would give one the impression admission was free. By 8.15 every available seat in the house was occupied and a good sized overflow was in evidence at the rear of the orchestra. Pat Garren is now managing.

The show for the first half was cut down to six acts owing to the length of the closing turn, "The Tick Tock Girls," which ran 50 minutes. "The Tick Tock Girls," closing the show, had a bit of trouble getting started, dragging about half way through, but finished better on the comedy court room scene.

George Yeoman and "Lizzie," in the next-to-closing position, did nicely. He scored one laugh after another, but at the conclusion the patrons were rather stingy with applause, as he only took one bow. His vehicle is funny, and although billed with "Lizzie," he does a single and refers to the girl as his stenographer who has not arrived yet. He deserved better returns.

R. J. Purdy, one of the Washington "Four-Minute Men," spoke that length of time on the present conditions, and at the conclusion presented Mr. Duffy, who represented Mr. Proctor, with a certificate of appreciation from the chairman of the Four-Minute Men for the good work the 23d Street Theatre has done for this organization.

Esther Walker, with a male accompanist at the piano, did five songs, all nicely rendered, and hung up a well earned hit. Miss Walker opened with an introductory number explaining her reason for being there, and followed with some clever "jazz" and rag numbers, closing with a "jazz" dance. She makes one change, looks well in her costumes, knows how to put over a number, and should go in the better houses. She was forced to return for an encore Tuesday night.

Coley and Coley got off to a poor start, but finished better. Their comedy is weak, singing just passable, and they will have to be satisfied with the small time houses. Lillian Teece (New Acts) pleased in the second spot. The Van Cellos opened the show to a nice start with comedy juggling and Risley. The man in evening clothes does all the work and the woman in tights lends to the appearance. The work is clever and earned a good score.

(SHOW REVIEWS continued on page 22.)

# BILLS NEXT WEEK (SEPTEMBER 23)

**In Vaudeville Theatres**

(All houses open for the week with Monday matinee, when not otherwise indicated.)

Agencies booking the houses are noted by single name or initials, such as "Orph," Orpheum Circuit; "U B O," United Booking Offices; "W V M A," Western Vaudeville Managers' Association (Chicago); "P," Pantages Circuit; "Loew," Marcus Loew Circuit; "Inter," Interstate Circuit (booking through W. V. M. A.); "Sun," Sun Circuit; "A H," Ackerman & Harris (San Francisco); "P H," Pantages and Hodkins (Chicago).

Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit.

The manner in which these bills are printed does not indicate the relative importance of acts nor their program positions.

* before name indicates act is new, doing turn new to vaudeville, or appearing in city where listed for the first time.

**New York**
PALACE (orph)
*LCavanaugh Co
4 Mortons
Morton & Glass
Clara Morton
Avon Comedy 4
*Leroy Talma & B
"Crosby's Corners"
*Gardner Trio"
(One to fill)
ALHAMBRA
Clifton Crawford
Trixie Friganza
T Roy Barnes Co
McKay & Ardine
*Lee & Cranston
Karr & Weston
*Girlie & Templeton
Josie O'Meers
COLONIAL
*Eddie Leonard Co
Bert Baker Co
*Duncan Sisters
Cooper & Ricardo
Ames & Winthrope
Parsons & Irwin
Catherine Powell
Gen Pisano Co
RIVERSIDE (ubo)
Eddie Foy Co
Van & Schenck
Al Shayne
Juliet
*"Curent of Fun"
*Wilton Sisters
The Levoloa
(One to fill)
ROYAL (ubo)
Trixie Friganza
T Roy Barnes Co
"Meid of France"
Rae Eleanor Ball
*"Helped by Enemy"
Lida Morris
*L & J Archer
B & L Walton
H O H (ubo)
2d half (19-22)
The Brightons
*Coley & Colay
Knowles & White
(Others to fill)
1st half (23-25)
Copeland & Allen
Ban Bernie
Kranz & LaSalle
Walton & Bogardt
(Others to fill)
125TH ST (ubo)
2d half (19-22)
*T E Davies
Gorman Bros
Will Oakland Co
Al Tucker
Mason & Gwynne
81ST ST (ubo)
Ah Ling Foo
*Spink & Tate
*Janis-Chaplow Co
Hampton & Blake
*Richey & St Onge
2d half
*Davis & Fitzgibbon
*Barker & Wynn
Connelly & Craven
Scott & Gibson
(One to fill)
59TH ST (ubo)
Lawton
*Caine & Hoffman
*Rialto Co
*Barker & Wynne
Grace Emmett Co
Armstrong & Ford
Hill & Ackerman
2d half
Ruble Sims
*Leighton & Frank
*Gertrude McGill Co
Ben Smith
"Pretty Baby"
5TH AVE (ubo)
2d half (19-22)
Cansula & Valda
Ben & Bernie
Grace Emmett Co
Kranz & La Salle
Darrell & Edwards
Sophie Tucker Co
Tom Kelly
*Gardner Trio
23D ST (ubo)
2d half (19-22)
The Crians
*Long & Ward
Duncan Sisters
Orth & Cody
AMERICAN (loew)
*Robert Swan
*McDonald & Clev'd
The Painters
Holden & Herron
*Anna Chendler
Geo & Lily Garden
"Everyth'g But Tru"
2d half
Dingley & Norton
Cook & Lorens
(One to fill)

*Reed & Whiting
Archer & Belford
Edmunds & Leedom
Anna Chandler
"Lots & Lots"
*Phil Davis
(Two to fill)
VICTORIA (loew)
Francis & Wilson
Capt Kidder Co
The Frescotts
Wilkins & Wilkins
Cook & Lorens
(Two to fill)
GREELEY (loew)
*Russell & DeWitt
Millard & Marlin
Jos E Bernard Co
*Ward & Thornton
Lorimer Hudson Co
2d half
F & Rae Warner
Calvin & Thornton
Delmore & Moore
*Jos Cook
Strassell's Animals
DELANCEY (loew)
Kimball & Kenneth
Reed & Whiting
Barnes & Robinson
Archer & Belford
Exposition 4
(One to fill)
2d half
*Robert Swan
Gibson & Hall
Harry Tenney
"Everyt'g But Truth"
Mel Klee
*Russell DeWitt
NATIONAL (loew)
Mabel Fonda 3
Gibson & Hall
Tom Davies Co
Adela Oswald
Wilkins & Wilkins
2d half
White & West
McDonald & Cleveland
Maxwell Quintet
Barnes & Robinson
Foster & Seamon
LINCOLN (loew)
Norman Bros
Bob Mills
"Big Surprise"
Allan & Francis
Foster & Seamon
2d half
Kimball & Kenneth
"The Painters"
Mark Linder Co
Exposition 4
Mabel Fonda 3
ORPHEUM (loew)
Cassetta & Rydell
Delmore & Moore
Mark Linder Co
Geo Rosener
(Two to fill)
2d half
Louise & Mitchell
Lewis & Leonia
Millard & Marlin
Tom Davies Co
*Ward & Thornton
Lorimer Hudson Co
BOULEVARD (loew)
P George
Lewis & Leona
*"Lots & Lots"
Harry Tenney
Ruse LeVan Sully
2d half
Maxon & Morris
Kemp & Rollinson
Jack Kennedy Co
Linton & Lawrance
Al Carne
AVE B (loew)
Fox & Ingraham
Arthur Sullivan Co
Cliff Clark
*"Birds in Dreaml'd"
(One to fill)
2d half
Francis & DeMar
Harvey DeVora 3
Geo Randall Co
Wm Sisto
(One to fill)
HAMILTON (moss)
Nat Nazzarro Jr
Canfield & Cohen
Welling Trio
(Three to fill)
2d half
Bessie LaCompte
Villano's Gypsies
(Four to fill)
JEFFERSON (moss)
Fitzgerald & Dennis
"Pearls"
Boyce Combe Co
Thsen & Walton
Boyarr Troupe
(Three to fill)
2d half
Eva Puck Co

Fagg & White
Canfield & Cohen
(Five to fill)
REGENT (moss)
Flaherty & Stone
Bessie LaCompte
"In Wrong"
Carson & Willard
(Two to fill)
2d half
Bogard & Nelson
"Pearls"
Shoen & Walton
Rucker & Winifred
Boyarr Troupe
(One to fill)
**Brooklyn**
ORPHEUM (ubo)
Joe Howard's Revue
"Somewhere With Pershing"
Dooley & Sales
Herbert Clifton
Frances Nordstrom Co
Embs & Alton
J & K Demarco
BUSHWICK (ubo)
B Seeley Co
*Elinore & Williams
Sheehan & Regay
Leo Beers
Dooley & Rugel
*Travers & Douglas
Eva Shirley
Chinko & Koffman
GREENPOINT (ubo)
2d half (19-22)
Chief Henderhoa
Swor & O'Neil
Plase Finley Co
"Pretty Baby"

Dorothy Roye
Jos E Bernard Co
Mabel & Johnny Dove
Milani 5
WARWICK (loew)
H LaVall & Sis
Brown Sisters
Great Howard
Harvey DeVora 3
2d half
Wm K Saxton Co
Mumford & Thompson
McClellan & Carson
(One to fill)
FLATBUSH (moss)
Eva Puck Co
Willard
Rucker & Winifred
Villano's Gypsies
(Two to fill)
2d half
Gallerina Sisters
Nellie Smith
"In Wrong"
Nat Nazzaro Jr
Carson & Willard
Walling 3
**Albany, N. Y.**
PROCTOR'S (ubo)
3 Lachman Sisters
Howard & Ross
Payton Howard & L
Edna Luby
Tom Nawn Co
Kilkenny Duo
Red & Blondy
2d half
Vim Beauty & H
Harmon & O'Connor
Imperial Quintet
Farrell Taylor Co

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1st half (23-25)
Boyle & Bogan
Ed Aveling
Tennessee Ten
(Others to fill)
2d half (26-29)
Tha Brightons
Gorman Bros
*Wm Lawrence Co
Al Tucker
PROSPECT (ubo)
2d half (19-22)
Bell & Eva
Paulina Welsh Co
Ed Lea Wrothe Co
Duncan Sisters
Johnnie Burke
Tennessee 10
1st half (23-25)
Maistra Co
Al Tucker
"Pretty Baby"
2d half (26-29)
Boyle & Bryan
Billy Wilson
Wms & Williams
Kranz & La Salle
Eastman Sis
METRO (loew)
Al Carpe
Linton & Lawrence
Maxwell Quintet
Edmunds & Leedom
(Two to fill)
2d half
Geo & Lily Garden
Capt Barnett & Son
Fox & Ingraham
"Lonely Soldier"
Geo Rosener
(One to fill)
DEKALB (loew)
Dorothy Roye
M & J Dove
Lee Beggs Co
*Joe Cook
Milani 5
2d half
Russ LeVan & Sully
Bob Mills
Allen & Francis
"Big Surprise"
Adele Oswald
FULTON (loew)
F & Rae Warner
Al Burton Co
"Lonely Soldier"
Wm Sisto
Louise & Mitchell
2d half
Francis & Wilson

Edward Esmonde Co
Ed Morton
Ford & Urma Co
**Allentown, Pa.**
ORPHEUM (ubo)
The Fraitches
Florence Timponi
Lloyd & Whitehouse
Geo Damerest Co
(One to fill)
2d half
Wilbur Held
"Don't Stop"
Grindel & Esther
Ergotti's Midgets
(One to fill)
**Alton, Ill.**
HIP (wva)
Alaxander & Fields
*"Silver Fountain"
2d half
Knapp & Cornelia
*"Little Miss Dixie"
**Amsterdam, N. Y.**
LYCEUM (ubo)
Adelaide Barclay
Nippon Duo
Hadji Sambola Co
2d half
Leonard & Willard
(Two to fill)
**Anniston, Ala.**
LYRIC (ubo)
(Montgomery split)
1st half
DeWitt Young & Sis
Baskett & Chesleigh
"Wife Saver"
Gray & Graham
"Going Some"
**Atlanta, Ga.**
LYRIC (ubo)
(Birmingham split)
1st half
Mlle Therese Co
Hinkel & Mae
*"Childhood Days"
Dean & Debrow
Parera Sextet
GRAND (loew)
*Norman
Howard & Jenkins
Jewette & Elgin
Quigley & Fitzgerald
"Just Girls"
2d half
*Mack & West
Jim Doherty
"Telephone Tangle"
DeVoe & Dayton
Wolgas & Girls

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**Augusta, Ga.**
GRAND (ubo)
(Macon split)
1st half
Suttar & Dell
Margaret Ford
Kelso Leighton
Lajar & Dale
"Pianoville"
MODJESKA (loew)
*Mack & West
Jim Doherty
"Telephone Tangle"
DeVoe & Dayton
Wolgast & Girlis
2d half
Two Lillies
*Stoddard & Haynes
Armstrong & Ford
Royal Gascoynes
(One to fill)
**Bakersfield**
HIP (a&h)
(22-24)
Dupree & Wilson
Jack & Marie Gray
Gehan & Gehan
(25-26)
Alf Ripon
Fredericks & Van
Denny & Morrison
**Baltimore, Md.**
MARYLAND (ubo)
H Bosworth Co
Esther Walker Co
Stan Stanley 3
Sylvia Clark
Mack & Earle
Dave Roth
Nolan & Nolan
(One to fill)
HIP (loew)
Bartello Co
Stewart & Olive
Maurice Samuels Co
Rice & Francis
(One to fill)
GARDEN (moss)
Piccolo's Midgets
Chose & LaTour
"Bombing of Rhein"
Howard Langford
Inter Revue
(One to fill)
**Battle Creek Mich.**
BIJOU (ubo)
(Sunday opening)
Choy Hen Wha Tr
May & Kilduff
Musical Conservt'ry
Amelia Claire
*Battle of San Dago
2d half
Artoise Bros
Van & Vernon
Kingsbury & Dano
Miller & Lylea
"Makers of History"
**Bay City, Mich.**
BIJOU (ubo)
(Sunday opening)
Kartelli
Rose & LeDuo
Folsom & Brown
Roach & McCurdy
"No Men's Land"
2d half
"Bride Shop"
**Bellville, Ill.**
WASHINGTON (wva)
Althoff Sisters
Wilson & Wilson
Knapp & Cornalia
2d half
*Stratford Comedy 4
Capes & Snow
(One to fill)
**Binghamton, N. Y.**
STONE (ubo)
Alice Manning
Ford & Cunningh'm Sis
(One to fill)
2d half
Amanda Gray
4 Fujiyama Japs
(One to fill)
**Birmingham, Ala.**
LYRIC (ubo)
(Atlanta split)
1st half
Aerial Mitchells
Vesno Duo
Cheyenne Minstrels
Stagpoole & Spine
"Night in June"
BIJOU (loew)
Rosalie Ascher
Carl & Inez
Broughton & Turner
Freeman & Barnes
Barnold's Animals
2d half
*Norman
Howard & Jenkins
Jewette & Elgin
Quigley & Fitzgerald
Just Girls
**Boston**
KEITH'S (ubo)
Athos & Reed
Hector
Cartwell & Harris
Ann Gray
Will Oakland Co
Eddie Borden Co
"American Ace"
ORPHEUM (loew)
3 Larneds
Bessie LeCount
Fiske & Fallon
Chisholm & Breen
Nat Carr
*7 Dancing Girls
2d half
Morton Bros
Smith & Tosel

Arthur DeVoy Co
Jos K Watson
(Two to fill)
**Bridgeport, Conn.**
POLI'S (ubo)
"Birds of a Feather"
Horn & Ferris
Dinkins McCarthy & E
Le Grons
Clayton
2d half
Four Rannees
Byron Totten Co
Bob Murphy
Clayton
PLAZA (ubo)
Field Barnes
"Speaking of Men"
3 Yori Bros
(Two to fill)
2d half
Laigh & La Grace
Crazy Quilts
Reynolds & White
Loula Hart
(One to fill)
**Buffalo, N. Y.**
OLYMPIC (sun)
The Newmans
W & A Jones
Beulah Bailes
Frosini
"Love Farm"
**Butte, Mont**
PANTAGES (p)
(21-24)
(Same bill playing Anaconda, 25; Missoula, 26)
"Oh That Melody"
Mr & Mrs N Phillips
Swatz & Clifford
Kinzo
Nan Gray
**Calgary**
ORPHEUM
"On the High Seas"
Al Herman
Campbell Sisters
Smith & Austin
Holmes & Wells
Georgalis Trio
Jack Alfred Co
PANTAGES (p)
Morris & Shaw
"Here Comes Eva"
Sampson & Douglas
Hayataki Japs
Happy J Gardner Co
**Canton, O.**
LYCEUM (ubo)
Kutar Klare & K
John R Gordon Co
Blanche Alfred Girls
Zemato & Smith
(Two to fill)
**Cedar Rapids, Ia.**
MAJESTIC (wva)
Jack Goldie
Maggie LeClaire Co
Tracey Palmer & T
Johnson Dean Rev
(One to fill)
2d half
Monroe & Grant
Cora Greve
Langdon & Smith
Cliff Dean Co
Frances Dyer Co
Hotel DeFiddle
**Champaign, Ill.**
ORPHEUM (wva)
(Sunday opening)
King & Brown
John Mills
"Petticoats"
Nick Hufford
"Colour Gems"
2d half
Samaroff & Sonia
Althoff Sisters
M Taylor Waitress
Jas H Cullen
Dining Car Mina
**Charleston, S. C.**
ACADEMY (ubo)
(Columbia split)
1st half
Hawaiian Duo
Florence Rayfield
Potter & Hartwell
Detzel & Carroll
Howard & Sadler
**Charlotte, N. C.**
ACADEMY (ubo)
(Roanoke split)
1st half
The Lambs
Ladies' Quartet
Woods Musical 3
Faber & Taylor
Regay & Lorraine Sis
**Chattanooga, Tenn.**
RIALTO (ubo)
(Knoxville split)
1st half
Cliff Bailey Duo
Vaughn & Dreams
"Revue Do Luxe"
Ferns & Howell
Harvey Co
**Chicago**
MAJESTIC (orph)
Elsa Ryan Co
Elizabeth Murray
Claire Roch
Lawrence Grant Co
Elsa Ruegger
Bert Melrose
*LaBernica & Girls
M Montgomery
Celts Bros
PALACE (orph)
"Lincoln Highway'n"
*Sydney Grant
Lambart & Ball

Brooks & Powers
Marion Harris
Quinn & Caverly
H DuKane 3
Sterling & Marguerite
Taylor Trio
AMERICAN (wva)
Sears & Duvall
(Five to fill)
2d half
Dublin Girls
Sid Lewis
Revue Ala Carte
Moore & Elliott
(Two to fill)
KEDZIE (wva)
Hughes Musical Duo
Ruth Roden
Tate's Motoring
Miller & Lyle
Kuloiia Hawaiians
2d half
Geo & May LeFevre
Sen Fran Murphy
Maxine Alton Co
Blacke & O'Donnell
Hoyt's Minstrels
LINCOLN (wva)
Arthur Barrett
Moore & Elliott
Polly Os & Chick
(Two to fill)
2d half
*"Exemption"
John Geiger
(Three to fill)
McVICKER'S (loew)
Caron & Farnum
"Off to the Front"
Woody Young & P
O'Brien & Havel
Vera DeBassini
Arthur Rigby
C B Lawlor & Dr
E & E Elliott
(Two to fill)
**Cincinnati**
KEITH'S (ubo)
Lady Alice's Pets
Race & Edge
Field & Conway
Nonette
"Rag Bus Man"
Claudie Coleman
"Rubeville"
5 Pandors
**Cleveland**
HIP (ubo)
Lucille & Cockie

Henry & Moore
Billy Batchelor 3
Prince & Ball
*"Follies of Day"
**Davenport, Ia.**
COLUMBIA (wva)
Monroe & Grant
Frances Dyer
Bill Robinson
Doc Baker & Girls
Frear Baggott & F
2d half
Mankin
Nadell & Follette
Homberg & Lee
Hickey Bros
5 American Girls
**Dayton**
KEITH'S (ubo)
(Opening week)
3 Maxims
Alex McFayden
Coakley & Dunlevy
Rajah
Burley & Burley
"In the Dark"
Jas B Thornton
Wilson Aubrey 3
**Decatur, Ill.**
EMPRESS (wva)
(Sunday opening)
Robert & Robert
Mowatt & Mullen
M Taylor Waitress
Irving & Ward
(One to fill)
2d half
Tyler St Clair
Marker & Schenck
"Petticoats"
Nick Hufford
Slatoka Rollickers
**Denver**
ORPHEUM
Cecil Cunningham
Fern & Davis
Marie Nordstrom
Harris & Marion
Dunbar's Hussars
"Levitation"
Gordon & Kern
PANTAGES (p)
"Hendicap Girls"
Ward & Cullen
Howard & White
Hoyt Hyams 3
Patricola
Archie Onri Co

$14 PER WEEK ROOM AND BATH FOR TWO
5 Minutes from All Theatres
Overlooking Central Park
$16 UP PER WEEK SUITES FOR TWO PERSONS
Consisting of Parlor, Bedroom and Bath
Light, Airy, with All Improvements
REISENWEBER'S HOTEL
58th Street and Columbus Circle
New York City

Leo Zarrell
Minnie Allen & Sis
Harry Green Co
Adele Rowland
Montgomery & Perry
Seabury & Shaw
(One to fill)
MILES (miles)
"Old Soldier Fiddlers"
Gilroy Haynes & M
Geo Jessell
"Sherman was Wrong"
Loos Bros
"Girl in Moon"
PRISCILLA (sun)
Norman Bros
O'Neill Sisters
Hoyt's Musical Co
Dixie Sereaaders
Clark Trio
Paquin Models
**Columbia, S. C.**
PASTIME (ubo)
(Charleston split)
1st half
John Cutty
Nip & Tuck
"Between Trains"
Buxow & Clinton
Wells Gilbert 3
**Columbus, O.**
KEITH'S (ubo)
The DeOnzos
Elise Williams Co
La Petite Nignon
Clifford & Wills
"Mastersingers"
(One to fill)
BROADWAY (sun)
Transfield Sis
Manning & Hall
All Nations Revue
Skipper Kennedy & R
**Dallas, Tex.**
JEFFERSON (hp)
Beeman & Anderson

**Detroit**
TEMPLE (ubo)
Geo MacFarlane
"American Ballet"
Claire Vincent Co
DeLeon & Davis
Ralph Smalley
Gasper & St Clair
McConnell & Austin
Seymour's Family
ORPHEUM (miles)
Belle Oliver
4 Meyakos
LaFrance & Kennedy
Kate & Wiley
Carl McCullough
Casteel's Motoring
(One to fill)
COLUMBIA (sun)
Aldine & Wright
Lanigan & Woods
Columbia Players
Morse & Milstead
(One to fill)
**Des Moines, Ia.**
ORPHEUM
(Sunday opening)
Marie Cahill
Joe Browning
Gardner & Hartman
Valenta Bros
Gordon & Rica
Page Hack & Mack
"Honeymoon"
EMPRESS (wva)
Dancing Tyrells
Cora Greve
Cliff Deen Co
Basil & Allen
Willie Bros
2d half
Princess Panapi Co
C Hanson & Village 4
Frances Rica
Fields & Wells
(One to fill)

FRED HILLEBRAND
Signed With
JOS. M. GAITES'
New Production
"TAKE IT FROM ME"
Opens in New York City October, 1918

**Dorchester, Mass.**
F'KLYN SQ (loew)
*Homer Romaine
Martin & Rae
Dave Thursby
*Ara Sisters
2d half
Parise
Bessie LeCount
Scamp & Scamp
(One to fill )

**Dubuque, Ia.**
MAJESTIC (wva)
George & Toney
Dewitt & Gunther
Querro & Carmen
Houseb & LaValle
Bobby Henshaw
Kluting's Animals
2d half
Nolusco & Hurley
Geo Mack
Cooney Sisters
Jessie Wayward Co
Cahill & Roamine
Frear Baggott & F

**Duluth**
ORPHEUM
(Sunday opening)
Eva Tanguay
J C Nugent Co
Helen Gleason Co
Mayo & Lynn
Friscoe
Amoros & Jeanette
Florona Duo
GRAND (wva)
Drenon Sisters
Francis & Hume
"Pinched"
"Hello People Hello"
(One to fill)
2d half
*Isabelle Miller Co
*Fred Lewis
*Capitol City Girls
(Two to fill)

**Easton, Pa.**
ABLE (ubo)
Wilbur Held
"Don't Stop"
Grindell & Esther
Ergotti & Midgets
(One to fill)
2d half
The Fritches
Keller & Vardon
Billy Gleason
G Demarest Co
(One to fill)

**E. St. Louis, Ill.**
ERBER'S (wva)
The Florenis
*"Little Miss Dixie"
Chas Kenna
Capes & Snow
2d half
Juggling DeLisle
Wilson & Wilson
"Cycle of Mirth"
Fred Elliott

**Edmonton**
PANTAGES (p)
Great Leon
King & Harvey
Morse Moon Co
McShane & Hathaway
Juggling Nelson

**Elmira, N. Y.**
MAJESTIC (ubo)
Amanda Gray
Mr & Mrs H Emmett
Jerome & Albright
4 Fujiyama Japs
2d half
3 Melody Girls
McNally & Ashton
Wheeler & Moran
(One to fill)

**Evansville, Ind.**
GRAND (wva)
(Terre Haute split)
1st half
Conrad & Goodwin
Marino & Maley
*"Putting On Airs"
Frank Morrell
Crewell Fanton Co

**Fall River, Mass.**
BIJOU (loew)
Morton Bros
Smith & Tosel
Arthur DeVoy Co
Jos K Watson
(One to fill)
2d half
3 Larneds
Fiske & Fallon
Chisholm & Breen
Nat Carr
*7 Dancing Girls

**Flint, Mich.**
PALACE (ubo)
(Sunday opening)
"Bride Shop"
2d half
(Same as Lansing 1st half)

**Ft. Williams, Can.**
ORPHEUM (wva)
1st half
Eldora Co
Edmunds & LaValle
Lew Wells
(One to fill)

**Fresno**
HIP (a&h)
Al Ripon
Fredericks & Van
Joe Barton
Christy & Bennett
Denny & Morrison
2d half
Peat & Stevens
Roxanna
Betty William
Johnsons & Johnson

**Grand Rapids, Mich.**
EMPRESS (ubo)
LesKellioes
Clinton & Rooney
Cole Russell & D
Ben Deeley Co
"Reckless Eve"
(One to fill)

**Great Falls, Mont**
PANTAGES (p)
(24-25)
(Same bill playing Helena 26)
"The Love Race"
J. T. Ray Co
3 Bullowa Girls
Green & Pugh
Helen Moretti
Jack LaVier

**Green Bay Wis.**
ORPHEUM (wva)
2 Vagrants
Skelly & Helt
Wanzer & Palmer
Lovett's Conc'n

**Hamilton, Can.**
LYRIC (ubo)
Harrison & Burr
Jas Thompson Co
"For Pity's Sake"
Harry Hines
Ioleen Sis
(One to fill)
LOEW (loew)
The Nellos
Bill Pruitt
"Don't Lie to Mama"
Wilson Bros
Carabet De Luxe

**Harrisburg, Pa.**
MAJESTIC (ubo)
Keller & Vardon
Homer Miles Co
Joan Sothern
Russell & Devitt
(One to fill)
2d half
Florence Timponi
Honeyboy Minstrels
(Three to fill)

**Hartford, Conn.**
POLI'S (ubo)
Whiteside Sis
Nevins & Erwin
Byron Totten Co
Bob Murphy
Ward & Pryor
"Girl in the Air"
2d half
Willie Hale & Bro
Chas Edwards 3
Mr & Mrs S Payne
Val & E Stanton
3 Yori Bros
(One to fill)

**Hoboken, N. J.**
LOEW (loew)
Lewis & Raymond
*"The Squab"
*Geo Nagle
(One to fill)
2d half
P George
Chappelle & Stanette
4 Harveys
Mae Curtis
Great Howard

**Houston, Tex.**
PRINCE (hp)
Walsh & Bently
Denny & Donegan
*Islanders Stevens Co
Simpson & Dean
Herbert Lloyd Co

**Indianapolis**
KEITH'S (ubo)
The Seebacks
Leroy Lytton Co
Maude Eale Co
Geo Yeoman Co
"In the Zone"
Whitfield & Ireland
4 Ankers

**Ithaca, N. Y.**
STAR (ubo)
Swift & Daly
3 Melody Girls
Wheeler & Moran
2d half
"Wiki Bird"
Ford & Cunningham G
Hugh Emmett & Co

**Jackson Mich.**
ORPHEUM (ubo)
(Sunday opening)
Carletta
Walmen & Berry
"Miss Thanksgiving"
Jarvis & Harrison
Chas Ahearn Tr
2d half
(Same as Saginaw 1st half)

**Jacksonville, Fla.**
ARCADE (ubo)
(Savannah split)
(Sunday opening)
1st half
Jordan Girls
Countess Verona
Sam Leibert Co
Kenny & Hollis
Richards

**Jersey City**
KEITH'S (ubo)
2d half (19-22)
Kennedy & Nelson
*Geo MacDaGleen
*Sliding B Watson
Eastman Sisters
Murray Bennett
Bert Hurges Tr
1st half (23-25)
The Brightons
Riggs & Ryan
Harry Antrim
Ruth Roye
(Others to fill)

**Johnstown, Pa.**
MAJESTIC (ubo)
(Pittsburgh split)
1st half
Jeanne
6 Inter Tourists
Belle Montrose
Smilletta Sis
(One to fill)

**Kalamazoo, Mich.**
MAJESTIC (ubo)
(Sunday opening)
"All Girl Revue"
2d half
(Same as Jackson 1st half)

**Kansas City, Mo.**
ORPHEUM
(Sunday opening)
Derwent Hall Caine
Bankoff Co
Bensee & Baird
Valyda Braz Nuts
Herman & Shirley
H & H Savage
Wellington Cross
PANTAGES (p)
(Sunday opening)
"An Arabian Night"
Misses Parker
Creighton Belm't & C
Sully Rogers & Sully
Davy Jamieson
Lew Wilson

**Knoxville, Tenn.**
BIJOU (ubo)
(Chattanooga split)
1st half
La Belle & Lillian
Emily Earl
Whitte
Elkins Fay & E
The Randalls

**Lansing, Mich.**
BIJOU (ubo)
(Sunday opening)
Adonis & Dog
Harris & Nolan
*"Hit the Trail"
Alice Hamilton
College Quintet
2d half
(Same as Battle Creek 1st half)

**Lima, O.**
ORPHEUM (sun)
Five Cubans
Mansfield & Riddle
U S Four
Adams & Thomas
2d half
Paul Bauwens
O'Donnell & Blair
Delight Ethel & H
Arco Bros

**Lincoln, Neb.**
ORPHEUM
Horace Golden Co
Dooley & Nelson
Tina Lerner
Moran & Mack
Grace DeMar

**Los Angeles**
ORPHEUM
(Sunday opening)
Ralph Herz
Maria Lo Co
Columbia & Victor
Mile Dazie Co
Willie Solar
Gilbert & Friedlander
9 White Hussars
PANTAGES (p)
Mahoney & Rogers
Sanderson & Rean
"World in Harmony"
"Ocean Bound"
"Fashions de Vogue"
Eddie Ross
HIP (a&h)
Fletcher & Terre
Selbini & Glovini
Bernard & Myer
"Days of Long Ago"
Layman Curzon & A
Binns & Burt

**Louisville, Ky.**
KEITH'S (ubo)
(Nashville split)
1st half
Carl Rosine Co
Frazer Bunce & H
Hale Norcross Co
Brierre & King
"All for Ladies"
ANDERSON'S (ubo)
(Opening week)
York's Dogs
El Cliva
Nacart & Bradford
4 Haley Sis
"The Miracle"
Rigoletto Bros
Kelly & Galvin
La Graciosa

**Lowell, Mass.**
KEITH'S (ubo)
Sprague & McNeece
*Lillian Maker
Bond Wilson 3
McNally Dinus Co
Swift & Kelly
Harry Breen
"Hands Across Sea"

**Macon, Ga.**
GRAND (ubo)
(Augusta split)
1st half
Lela Selbini
Nevins & Mayo
Mr & Mrs Melbourne
McCormack & Winch
Tossing Austins

**Madison, Wis.**
ORPHEUM (wva)
Gus Edwards Rev
2d half
Annette & Morrell
Porter J White Co
Boganny Troupe
(Two to fill)

**McKeesport, Pa.**
HIP (ubo)
Granville & Mack
Geo Leonard
Gruet Kramer & G
Coleman's Manikins
Belle Myers
Valdares

**Memphis, Tenn.**
ORPHEUM
Lee Kohlmar Co
Courtney Sisters
Harry Jolson
Laura Hoffman
Ruth Budd
Stewart & Keeley
Paul LaVar & Bro
LYCEUM (loew)
McAvoy & Brooks
Homer & Bubard
"Who Is He?"
Resista
2d half
Carl & Inez
Broughton & Turner
Freeman & Barnes
Barnold's Animals

**Milwaukee**
MAJESTIC (orph)
Lillian Shaw
Odiva
Shattuck & O'Neil
Libonati
Ward Bros
McIntosh & Maids
Eddie Carr Co
4 Leon Sisters
PALACE (wva)
(Sunday opening)
Annette & Morrell
Bessie Clifton
Mayor & Manicure
Wanzer & Palmer
Lovett's Conc'tr'n
Glenn & Jenkins
2d half
Mahoney & Auburn
Newkirk & H Girls
Lorraine & Bannister
Zeno & Mandel
(Two to fill)

**Minneapolis**
ORPHEUM
Mme S Bernhardt
Walter Brower
Helen Trix & Sis
Vokes & Don
Bert Earle & Girls
Mr & Mrs G Wilde
Models Classique
PANTAGES (p)
(Sunday opening)
B & H Gordon
Jue Quon Tal
Barney Williams Co
Navassar Girls
Selina's Circus
GRAND (wva)
Gay & Gilrose
Chief Little Elk Co
Maybelle Phillips
Viola Knapp Co
PALACE (wva)
LaPetite Rev
Frick & Adair
Deldos & Imo
Al Ricardo
"Frontier of Freed'm"

**Mobile, Ala.**
GRAND (ubo)
(New Orleans split)
1st half
Togan & Geneva
Rubini & Carlotta
Harry Bond Co
Mazier & Thompson
Kenny & La France

**Moline, Ill.**
PALACE (wva)
(Sunday opening)
Harvey Holt 3
Cahill & Romaine
Jessie Hayward Co
Hickey Boys
C & M Dunbar
2d half
Goldie & Mack
Guerro & Carmen
Harry Tates Co
Bill Robinson
Aeroplane Girls

**Montgomery, Ala.**
GRAND (ubo)
(Anniston split)
(Sunday opening)
1st half
The Brads
Burns & Wilson
Milton Pollock Co
Meredith & Snoozer
Lamb's Manikins

**Montreal**
PRINCESS (ubo)
Helen Jackley
W & M Rogers
Nita Jo
"Just a Bet"
Madison & Winchester
Barr Twins
Lew Dockstader
(One to fill)
LOEW (loew)
Stone & Boyle
Largay & Snee
*Guy Woodward Co
Buddy Walker
Revue de Vogue

**Mt. Vernon, N. Y.**
PROCTOR'S (ubo)
2d half (19-22)
Merle's Birds
Forrest & Church
Ed Averling
*Leroy Talma & B
Swift & Kelly
*Eddie Leonard Co
1st half (23-25)
Sliding B Watson
*B McCoy Co
Eastman Sisters
(Others to fill)

**Nashville, Tenn.**
PRINCESS (ubo)
(Louisville split)
1st half
3 Serenaders
Juliet Dika
(Three to fill)

**New Haven, Conn.**
BIJOU (ubo)
Leigh & La Grace
Strand Trio
Mr & Mrs S Payne
Reynolds & White
Herbert Ashley Co
2d half
The Hennings
Horn & Ferris
"Speaking of Men"
Girl in the Air
(One to fill)
PALACE (ubo)
Willie Hale & Bro
Rehn & Fitch
Gray & Byron
"The Piano Movers"
Walter J Scanlon
4 Rennees
2d half
Fern Bigelow & K
Brown Campbell & L
Ward & Pryor
Frazer Finley Co
Lydia Barry
Gray & Old Rose

**New Orleans, La.**
PALACE (ubo)
(Mobile split)
1st half
Clemenso Bros
Ryan & Joyce
Middleton & Spellm'r
Norwood & Hall
Bally Hoo 3
CRESCENT (loew)
Adams & Mangle
*Zelda Dunn
Cooper & Gordon
Lane & Plant
Caeser Rivoli Co
2d half
Rosalie Ascher
McAvoy & Brooks
Homer & DeBard
"Who is He"
Resista

**New Rochelle, N. Y.**
LOEW (loew)
Chappelle & Stanetts
Mumford & Thompson
McClellan & Carson
2d half
Harry Sykes
McClellan & Carson
(One to fill)

**Norfolk, Va.**
ACADEMY (ubo)
(Richmond split)
1st half
Catherine Powell
Biff Bang 3
Mack & Mary
Frank Crumit
6 Va Steppers

**Norristown, Pa.**
GARRICK (moss)
Burke Bros & Kendall
Dunham & O'Mally
Ladt Tim Mie
Old Homestead 5
2d half
Knowles & Hurst
"Golden Bird"
"Violets"
(One to fill)

**Okla. City, Okla.**
LIBERTY (hp)
(Same bill plays Muskogee 22)
Frank LeDent Co
Davey Jamison
Nancy Boyer Co
Chas Althoff
"Reel Guys"

**Oakland**
ORPHEUM
"Where Things Hap"
A Moskova Ballet
Shaw & Campbell
Morris & Campbell
Wilfred Clarke Co
Eddy Duo
Lou Holtz
PANTAGES (p)
(Sunday opening)
Lucy Gillette
"Bon Voyage"
Moratti Linton Co
Creamor Barton & S
Parish & Peru
J & D Miller
McDONOUGH (a&h)
"In Paradise"
Betty William
Rose & Rosanna
(Three to fill)
2d half
Joe Barton
(Five to fill)

**Ogden**
PANTAGES (p)
(26-28)
"Qunkert'n to B'way"
Emily Darrell Co
Marion Munson Co
Coscia & Verdi
3 Bartos
Al Wholman

**Omaha, Neb.**
ORPHEUM
(Sunday opening)
C MacDonald
Paul Decker Co
Andy Rice
Marion Weeks
Drew & Wallace
Roy Harrah Co
Lander Bros

**Ottawa**
DOMINION (ubo)
Espe & Dutton
"Corner Store"
Gonne & Albert
(Two to fill)

**Pawtucket, R. I.**
SCENIC (ubo)
LaPolitta & DeBarr
Long & Wilkes
Eddie Healy
Fern Bigelow & K
2d half
Evelyn & Dolly
Rob & Robinson
Donald T Roberts
Palfrey Hull & B

**Petersburg, Va.**
CENTURY (ubo)
Simons & Brentley
Bicknell
Al Taylor
"Bullet Proof Lady"
(One to fill)
2 half
Leroy & Cooper
Mary Maxfield
Kalaluo's Hawaiians
Mason & Gooine
Ziska & King

**Philadelphia**
KEITH'S (ubo)
Belle & Eva
Casson & Sherlock
Dugan & Raymond
Ned Norworth Co
Rita Maria Orchestra
Alfred Latell Co
Blanche Ring
Diamond & Brennan
Asahi Troupe
GRAND (ubo)
Bouncer's Circus
Rosman & Dorothy
V & C Avery
Newhoff & Phelps
Hamilton & Barnes
Stampede Riders
BWAY (ubo)
Kitamura Tr
Harry Batchelor
Rives & Arnold
"Violets"
2d half
McLellan & Casson
Durkin Girls
Dunham & O'Valley
"On West Front"
ALLEGHENY (ubo)
Sophie Tucker Co
Mullen & Coogan
Emmy's Pets
Ray & Pagent
(One to fill)
ALHAMBRA (moss)
Walton & Daniels
Luckie & Burns
"New Model"
Hall & O'Brien
Henry & Frey
Zerthos and Dogs
CROSSKEYS (moss)
McClellan & Carson
Purkin Girls
Henry Clive
Lottie Williams Co
Eckhardt & Parker
Geo Primrose Mins
2d half
Nolan & Nolan
3 Quinnian Bros
Fred Weber Co
Corse Payton Co
Lucky & Burns
"Bon Bons"
GLOBE (moss)
Padula & DeNore
The Telocks
P Platosoofs Co
Eugene Emmett
"Rocky Pass"
Hanlon & Clifton
Lee & Bennett
"Bonfires old Empires"
Jones & Sylvester
Gypsy Songsters

**Pittsburgh, Pa.**
DAVIS (ubo)
The Geralds
Conly & Welt
Great Lester
Frances Kennedy
"The Only Girl"
Serg Brown & Corp Shea
(Two to fill)
SHERIDAN SQ (ubo)
(Johnstown split)
1st half
Wilbur & Lyke
Julian Hall
M Amoros Trio
Lewis & Norton
3 Bennett Sis
HARRIS (ubo)
Wheeler Bros
Milton & Rich
Jessie Parker Co
Quinn & De Rej
Synco
Arthur Levine Co
Wells & Gilmore
(One to fill)

**Portland, Ore.**
ORPHEUM
Julius Tannen
Mack & Walker
Fisher Hawley Co
Creole Fashion Plate
Millette Sisters
Heras & Preston
Albert Joyce
Vertchamp & Alberte
KEITH'S (ubo)
Hazel Moran
Brennan & Davis
Rawson & Clare
Rose & Moon
Crawford's Show
Orth & Cody
PANTAGES (p)
Spanish Dancers
Permaine & Shelly
"Pretty Soft"
Victoria Trio
Rekoma

**Pottsville, Pa.**
HIP (moss)
Knowles & Hurst
"Golden Bird"
Howard & Lewis
"On Western Front"
2d half
Burke Bros & Kendall
Walters & Daniels
Lady Tim Mie
Old Homestead 5

**Providence, R. I.**
KEITH'S (ubo)
The Ferraros
Armstrong & James
"Nowadays"
Nash & Donnell
Lillian Fitzgerald
William Ebs
Chilson Orhman
"Study in Sculpture"
EMERY (loew)
Scamp & Scamp
Edah Deldridge 3
Chas Mack Co
Hawthorne & Anthony
Strassell's Animals
2d half
Melva Sisters
Dave Thursby
*"Any Couple"
Zuhn & Dreis
*Ara Sisters

**Reading, Pa.**
MAJESTIC (ubo)
Brent & Aubrey
Roy La Pearl
Ben & Hazel Mann
Nature's Nobleman
(One to fill)
2d half
Jack & Forris
Lloyd & Whitehouse
Jean Sothern
"Perhaps You're Right"
(One to fill)

**Richmond, Ind.**
MURRAY (sun)
Jean Barrios
Morgan & Stewart
2d half
McComb & Ewart Tw
Gardner's Maniacs

**Richmond, Va.**
LYRIC (ubo)
(Norfolk split)
1st half
Stewart Sisters
Clark & Budd
Jonny Burke
Henry's Pets
(One to fill)

**Roanoke, Va.**
ROANOKE (ubo)
(Charlotte split)
1st half
Martin & Bayes
The Dohertys
Scotch Lads & Lassies
Lew Hawkins
Peterson Bros

**Rochester, N. Y.**
TEMPLE (ubo)
Rooney & Bent
Fradkin & Tell
Chris Richards
Edith Clifford
Mazie King Co
Holloway & Willette
Everest's Circus
Frank Shields

**Rockford, Ill.**
PALACE (wva)
(Sunday opening)
Latoy's Models
Newkirk & Girls
Knorr & Rella
Zeno & Mandel
Boganny Troupe
2d half
Dismond & Daughter
Mayor & Manicure
Langdon & Smith
Doc Baker & Girls
Glenn & Jenkins

**Sacramento**
ORPHEUM
(23-24)
(Same bill playing Stockton 25-26; Fresno 27-28)
Robt T Haines Co
Cervo
Gautier's Toy Shop
Mack Williams
Amoros Sisters
Bison City 4
Conlin & Glass
HIP (a&h)
Leo Data & Co
Moore & Gray
Tom & Pearl Almond
Ward Baker Co
Burke & Lee
Demi Trusca Tr
Pickett & Plunkett
2d half
Enos Frazere
Voltaire & Lloyd
Green & Bailey
Herbert & Lee
Shaffer Leonard & F
Lipton's Monks

**Saginaw, Mich.**
JEF-STRAND (ubo)
(Sunday opening)
Rose & Dell
F & G DeMont
M Hamilton Co
Franklyn Fay
Clark's Hawaiians
2d half
(Same as Bay City 1st half)

**St. Louis**
ORPHEUM
DeHaven & Parker
Andrew Mack
Rose & Bernard
Joveddah De Rajah
Sandy Shaw
Cun'gham & Clemons
Violinsky
Elsie LaBerbere
GRAND (wva)
Kramer & Cross
Downs & Gomez
E J Moore
Zara Carmen Trio
Ferguson & Sunder'd
Wilson & Van
Latour & Gold
The Lemon
Anita Diaz Monks
IMPERIAL (wva)
Tabor & Green
Diaz Monks
(Three to fill)
KINGS (wva)
Juggling DeLisle
Devoy & Dayton
*"Cycle of Mirth"
Fred Elliott
Dining Car Mins
2d half
Paul Chonchas Co
Doherty & Scalla
Clifford Hipple Co
Alexander & Fields
Black & White

**St. Paul**
ORPHEUM
(Sunday opening)
"All for Democracy"
Ford Sisters
Bennett & Richards
Dale & Burch
Kathryn & Murray
Merian's Dogs
Lew Madden Co
PALACE (wva)
The Totos
Murphy & Lackmar
7 Serenaders
Dot Marsell
(One to fill)
2d half
*Dream Sisters
Francis & Hume
Sidney Taylor Co
Bessie Clifton
"Hello People, Hello"

**Salt Lake**
ORPHEUM
(Sunday opening)
Wilton Lackaye
Milton & DeLong Sis
Keane & White
Gygi & Varie
"Girl from Milwaukee"
Julia Ring Co
Milt Collins
PANTAGES (p)
"Temptation"
"Finders Keepers"
Cook & Oatman
Curtis' Canines
Wm H Rogers

**San Antonio, Tex.**
ROYAL (hp)
Rose & Ellis
Sol Berns
Mr & Mrs P Fisher
Noodles Fagan Co
"Girl of Delhi"

**San Diego**
PANTAGES (p)
Galetti's Baboons
Denishawn Dancers
Billy Elliott
Reddington & Grant
Talby & Harty
Eastman Trio
HIP (a&h)
Hopkins & Axtell
Arnold B Wurnelle
Wilson & Tomsell
De Peron Trio
Sharp & Gibson
Brinkman & Steele Sis
2d half
Lew Huff
Les Aradoe
"Milady's Gowns"
Whirlwind Hagens
Dupree & Wilson

**San Francisco**
ORPHEUM
(Sunday opening)
"Girl on Magazine"
Mrs T Whiffen Co
Bessye Clifford
Eddie Foyer
Florence Tempest
Clark & Bergman
Kitaro Japs
Tracey & McBride
PANTAGES (p)
(Sunday opening)
"Stockings"
"Mile a Minute"
Hooper & Burkhardt

Winton Bros
DeMichelle Bros
Fred Kelly
CASINO (a&h)
(Sunday opening)
"Hun Chasers"
Nestor's Sweethearts
Kip & Kippy
Dale Wilson
O'Rourke & Atkinson
HIP (a&h)
(Sunday opening)
Seymour & Dupree
Walter Baker Co
The Zellinis
Jarvis & Gaffney
Martelle
3 Dennis Sisters

**Savannah, Ga.**
BIJOU (ubo)
(Jacksonville split)
1st half
Sterling Rose 3
Georgie Emmett
Holliday & Neville
Harris & Lyman
Misses Chalfonte

**Schenectady, N. Y.**
PROCTOR'S (ubo)
J & A Keeney
Ed Morton
Diane & Rubini
Farrell Taylor Co
Johnny Clarke Co
2d half
Red & Blondy
Edna Luby
R H Hodge Co
Kilkenny Duo
"Miss America"

**Scranton, Pa.**
POLI'S (uho)
(Wilkesbarre split)
1st half
The Dartos
Lexey & O'Connor
Capps Family
Hilton & Rogers
"Rialto Review"

**Seattle**
ORPHEUM
(Sunday opening)
Dore's Celebrities
Imhoff Conn & Coreene
Brendel & Bert
Leipzig
Yvette & Saranoff
Emerson & Baldwin
Losova & Gilmore
PANTAGES (p)
"Oh Charmed"
Bailey & Austin
Sherman Van & H
Regay & Mack
Hill Tivoli & Hill

**Sioux City, Ia.**
ORPHEUM (wva)
Turner & Grace
Mahoney & Rogers
Lehoen & Duprece
"Camouflage"
(Two to fill)
2d half
Nora Kelly
Brown's Highlanders
Jack Goldie
Willie Bros
(Two to fill)

**South Bend, Ind.**
ORPHEUM (wva)
(Sunday opening)
Artoise Bros
Lilian Kingsbury Co
Sen Fran Murphy
Choy Heng Wa Tr
(One to fill)
2d half
"Vanity Fair"

**Spokane**
PANTAGES (p)
Worden Bros
"Revue Bouquet"
T P Dunn
Wm Flemmen Co
Holmes & LeVere
"Barefoot Boy"

**Springfield, Ill.**
MAJESTIC (wva)
(Sunday opening)
Tyler & St Clair
"Yankee Princess"
2d half
The Florenis
Mowatt & Fuller
Fitzsimmons & Normand
June Mills
Dedie Velde Co

**Springfield, Mass.**
PALACE (ubo)
3 Sports
Walsh & Edwards
Chas Edwards 3
"Garden Belles"
Val & E Stanton
Louis Hart
2d half
Frawley & West
Flager & Malia
Dinkins McCarthy & E
Walter J Scanlon
Moon & Morris
McKay's Revue
B'WAY (loew)
Melva Sisters
Calvin & Thornton
*"Any Couple"
Zuhn & Dreis
(One to fill)
2d half
Homer Romaine
Edah Deldridge 3
Chas Mack Co
Hawthorne & Anthony
(One to fill)

**Springfield, O.**
SUN (sun)
Angell & DeYoe
Paul Bauwens
O'Donnell & Blair
Briscoe & Rauh
Arco Bros
2d half
Mansfield & Riddle
Raines & Goodrich
Belgium Trio
(Two to fill)

**Stockton**
HIP (a&h)
Peat Stevens
Gehan & Gehan
Joe Barton
(Three to fill)
2d half
(Same as Sacramento 1st half)

**Superior, Wis.**
PALACE (wva)
Ware & Marvin
Sidney Taylor Co
(Three to fill)
2d half
The Totos
Murphy & Lackmar
7 Serenaders
Dot Marsell
(One to fill)

**Syracuse, N. Y.**
CRESCENT (ubo)
H & E West
McNally & Ashton
James Grady Co
Aus Stan Stanley Co
(Two to fill)
2d half
Swift & Daly
Alice Manning
Nippon Duo
Hadji Sambola Co
(Two to fill)
TEMPLE (ubo)
Harmon & O'Connor
Tilyou & Ward
R Hodge Co
Sylvester & Vance
"On Manilla Bay"
2d half
3 Lachman Sisters
Charles Reilly
Howard & Ross
Paynton Howard & L
Fields Keane & W
Johnny Clarke Co

**Tacoma**
PANTAGES (p)
"He's a Devil"
Miler Packer & Selz
Jackie & Billy
The Norvellos
Wheeler & Potter
"Red Fox Trot"

**Terre Haute, Ind.**
NEW HIPP (wva)
(Evansvile split)
1st half
"Mimic World"

**Toledo**
KEITH'S (ubo)
Girard's Monkeys
Fred Allen
"Some Bride"
Chief Caupolican
"Petticoats"
Adolphus Co
J & M Harkins
4 Boises

**Toronto**
HIP (ubo)
The Sheldons
Olathe Miller Co
McCarthy & Levering
Marie Russell
(Two to fill)
YOUNGE (loew)
Gordon & Gordon
*M Prince & Girls
Jimmy Britt
Douglas Flint Co
Friend & Dowling
*Giniiani Quartet

**Trenton, N. J.**
STATE ST (moss)
Nolan & Nolan
Fay & J Smith
Jack Marley
Gold Reece & Edw
2d half
A Gilbert
F Fay & Jazz Band
(Two to fill)

**Troy, N. Y.**
PROCTOR'S (ubo)
Vim Beauty & H
Charles Reilly
Imperial Quintet
Fields Keane & W
"Miss America"
Leonard & Willard
Ford & Urma Co
2d half
Sylvester & Vance
Tom Nawn Co
Tilyou & Ward
"On Manila Bay"
Nellie V Nichols
Trenell Duo

**Utica, N. Y.**
COLONIAL (ubo)
Swain's Animals
Mahel Hamilton
Duval & Symonds
Josie Heather Co
H & G Ellsworth
Retter Bros
(One to fill)
2d half
O & J Woods
Jerome & Albright
"Children of France"
Burns & Frabito
(Three to fill)

**Vancouver, B. C.**
ORPHEUM
A Rasch Ballet
Whipple & Huston
Leightners & Alex
Pistel & Cushing
Rev F Gorman
Aus Creightons
Jas J Morton
PANTAGES (p)
"Help, Police"
Cameron Gaylor Co
Detective Keane
American Hawaiian 3
Kremka Bros

**Victoria, B. C.**
PANTAGES (p)
"Olives"
Britt Wood
Octavia Handsworth Co
Folis Sis & LeRoy
Zeno Dunbar & J

**Waco, Tex.**
ORPHEUM (hp)
Alexandria
Moore & Rose
Alex Bros & Evelyn
Donavon & Lee
"Peacock Alley"

**Washington, D. C.**
KEITH'S (ubo)
Theo Kosloff Co
"Best Sellers"
Janet Adair Co
*Stephen D O'Rourke
Bob Hall
Collins & Hart
Harris & Morey
Rohhle Gordone
COSMOS (moss)
Weber & Elliot
Mr & Mrs Claire
Royal Gascoignes
Arthur Rigby
"Little Burglar"
(One to fill)

**Waterbury, Conn.**
POLI'S (ubo)
The Hennings
Merrilees & Doria
Burns & Ardine
Fayer Finley Co
Lydia Barry
Grey & Old Rose
2d half
Whiteside Sisters
Walsh & Edwards
Shannon & Annis
Nevins & Erwin
Le Grohs
Bachelor's Romance

**Waterloo, Ia.**
MAJESTIC (wva)
(Sunday opening)
Goldie & Mack
Cooney Sisters
Homberg & Lee
C Hanson & Village 4
Roht Everest
2d half
Hughes Musical Duo
George & Tony
Leigh DeLacey Co
Big City 4
Johnson Dean Rev

**Wilkes-Barre, Pa.**
POLI'S (ubo)
(Scranton split)
1st half
Dancing Cronins
Dolle Sisters
Frank Conroy Co
Frank Gaby
Ernie Antonio 3

**Wilmington, Del.**
GARRICK (ubo)
Petroff Co
Doris Dare
"Playmates"
B Heath Co
Kalmar & Brown
Kaufman Bros
Jean Duval Co

**Winnipeg**
ORPHEUM
Walter C Kelly
'Married via Wire"
Dickinson & Deagon
3 O'Gorman Girls
Sylvia Loyal Co
Prosper & Maret
Gallagher & Rooley
PANTAGES (p)
Tom Edwards Co
The Youngers
"The Owl"
Manning Keeney & K
Reves & Gaynor Girls
STRAND (wva)
Johnny & Wise
Cummings & Carroll
McWms Stiendal & B
Aristo Troupe
2d half
(Same as Ft William 1st half)

**Woonsocket, R. I.**
BIJOU (ubo)
Evelyn & Dolly
Donlay T Roberts
Palfrey Hull & B
2d half
LaPolitta & DeBarr
Eddie Healy
Fern Bigelow & K

**Worcester, Mass.**
POLI'S (uho)
Stewart & Cumberly
Brown Campbell & L
Shannon & Annis
Moon & Morris
Osaki & Taki
2d half
"Birds of a Feather"
Dave Jonson
Gray & Byron
Rehn & Fitch
Herbert Ashley Co
PLAZA (ubo)
Sherwin Kelly
Crazy Quilts
McKay's Scotch Rev
Flager & Malia
Mang & Snyder
2d half
Vanie & Allen
Shirley Sis
Burns & Ardine
"Garden Belles"
(One to fill)

**Yonkers, N. Y.**
PROCTOR'S (ubo)
"Sultan"
Ben Smith
(Two to fill)
2d half
Lawton
Mack & Redding
Armstrong & Ford
8 Black Dots

**York, Pa.**
OPERA HOUSE (ubo)
Jack & Foris
"Perhaps You're Right"
Billy Gleason
(Two to fill)
2d half
Roy La Pearl
Ben & Hazel Mann
Nature's Nobleman
(Two to fill)

**Youngstown, O.**
KEITH'S (ubo)
Techoro's Cats
Adams & Griffith
Rice & Werner
Man Off Wagon
McDevitt Kelly & L
Jean Adair Co
H & A Seymoure
Ben Beyer Co

**Paris**
ALHAMBRA
Fred Lindsay
Sam Barton
Purcella Bros
Flying Banolas
Alphonse Rancy
Faton (Monkey)
Olga Morselli
Arizona Trio
Romain Noiset
Killy Grenelle
Meriel
NOUVEAU CIRQUE
Jess Pedersen
Pissiutti & Lola
Maurice Chevalier
Bijou & Antonio
Mitzordo Jap Tr
Sisters Maiss
Leon Rogee
Terpischore
Chas Pline
Jack & Gigi Ovaro

## OSWEGO STIRED UP.

Syracuse, Sept. 18.

The Oswego Society is all stirred up because one of its leaders was denied the privilege of appearing in the production of "The Flying Prince" at the Richardson Theatre Monday night.

Soldiers of General Hospital No. 5 objected to the woman, whose name is withheld, because her husband, a former officer in the United States Army, is alleged to be a pronounced pacifist with no Liberty Bond or war chest contributions to his credit.

Adeline O'Connor, a professional from New York, was brought to Oswego early in the week and rehearsed for the part. She has been with a number of good road attractions.

### Tannehill-Conoly Camp Show.

Frank Tannehill and Joe Conoly are producing a musical show to play the cantonments exclusively.

In November Tannehill goes to Los Angeles to put on a comedy drama in which he is financially interested.

# CABARET

**The new Maxim's** show opening next Monday will have Veronica and the Gossler Twins among its principals.

**Some** of the road houses around New York shut down tight last Sunday, while others kept open in a way, but did scarcely any business.

**Ethly** and Addison Fowler, at Baron Long's Ship cafe, Los Angeles, for a run of 50 weeks, are coming east, for the first time. They are dancers and have been called "The Castles of the Coast."

**Paul Corvin,** formerly of the Clifton Trio that had to disband owing to one of its members being drafted, is at Sennett's, Bronx, where he has organized a trio composed of Jim O'Brien, Harry Walken and himself.

**Fannie Brice,** who was leading in "Why Worry?" when that show stopped after one of the season's short runs, may return to "The Midnight Frolic" on the Amsterdam Roof. Miss Brice was there in the summer.

**Earl Fuller** has four orchestras in the Rector's places. The downstairs orchestra at Rector's, with 12 pieces, is led by Joe Samuel; the upstairs (ballroom) of nine pieces by Mike Special and there is a Jazz combination in the same room, of five pieces. Ben Selvin is the leader of the other Fuller orchestra of seven pieces at the Moulin Rouge.

**Guyon's Paradise** in Chicago, one of the largest dancing establishments in the world, opened its 1918-1919 season Thursday, September 19, after being closed for nearly three months. Extensive alterations were made to permit of larger dancing space and the installation of new features. In its new shape the hall can accommodate 7,000 dancers and 1,000 diners at the same time.

**Proposals** to install soda water fountains in the restaurants when prohibition takes effect in this country are being made by manufacturers of the fountains to restaurateurs. At the fountains if employed very fancy mixed soft drinks will be served if the public takes to this form. One of the Broadway cabaret restaurants is said to be figuring on putting in a fountain this winter to accommodate men in uniform.

**The new revenue** law about being completed by Congress doubles the cabaret tax. The law legally "sets" 20 per cent. of the check as the admission, or to be so regarded. This is as at present, but the new law states that 20 per cent. of the admission is to be collected, whereas now it is 10 per cent. In other words a $10 check would be regarded as including $2 admission and 20 per cent. of that would be 40 cents. At present the tax on a $10 check is 20 cents.

**George Grundy,** who was compelled to relinquish his lease of Grand Central Palace through the taking over of the edifice by the Government, is negotiating to assume the lease of the St. Nicholas Rink, now being managed by Cornelius Fellowes, Jr. The bonus mentioned in the taking over of the present ice rink is understood to be $20,000 a year for ten years. If the deal is consummated, Grundy plans to have roller skating in the basement and dancing on the present ice skating floor. The Brooklyn Ice Rink on Bedford avenue is to be converted into a storage warehouse; Healy's on upper Broadway is devoted to pictures; the ice rink at 181st street is undergoing remodeling whereby the present entrance will be converted into stores.

**After** visiting out-of-town one night change an opinion that New York restaurant men are the only ones who have bulged out their menu card prices to the bursting point. All over it's about the same, with the out-of-towners, however, taking the lead from New York. Up-State last week three hotel proprietors in one city were called before the local food administration and fined $50 each, with a more severe penalty promised if they did not stop profiteering. The food administrator had in figures where the hotels had charged 900 per cent. profit on two items of vegetables.

**"Vanity Fair"** opened at Rector's (downstairs) last week. It's a very dressy revue, of several principals and girls. The dressing compares with the elaborateness of the same thing always specialized in in the other Rector's floor entertainment, at the Palais Royal. The costumes for the ensembles are striking. It's quite the best show in this respect that Rector's has given. Otherwise in playing and principals there is nothing exceptional. La Sylphe the dancer is in the lead. Others are Mabel Jones, Kosner and O'Dette, the Mertons, Gloria D'Arcy (who leads several numbers, including "The American Jazz," the big number of the show, that also has a girls' jazz band with Delphi Daughn as the dancer and the Brady collie dogs taking part); the Sheldons, Kitty McLaughlin and Arture Lugaro, besides the chorus girls: Carol Hayden, Grayce Hall, Ruth Townsend, Elsie McMillin, Marguerite Thomson, Madge McCarthy, Jeanne Voltaire, Lucile Gordon, Helen Walker, Marie Williams, Betty Stone, Ara Martin, Christine Palfy (the latter four with the collies).

## NEW ACTS.

Marie Walsh and Irving Edwards.

Mr. and Mrs. William Lawrence in sketch, "A Week End Trip."

Geo. Felix and Clair Palmer in "The Girl Nextdoor."

Leroy, Talma and Bosco, with 15 people.

Eva Puck, with Elmer White (formerly Abbott and White) at the piano.

Darrell and Edwards, formerly Tower and Darrell (Aaron Kessler).

Harry Gibbs and Edna Colwell in sketch.

Harry Fidler, formerly Fidler and Sheldon, single.

Annette Kellerman contemplates returning to vaudeville with a big act.

The Three White Kuhns are returning to vaudeville as a trio.

"The Stowaways," musical comedy, 9 people, with Ed. West and Paul Paulis (Bert La Mont).

"Hands Across the Seas," with 12 people, including the Lovenberg Sisters and O'Neary Brothers.

"Sliding" Billy Watson (burlesque) and Joe F. Willard in military travesty, with three people.

Ben Bernie, single. Formerly Bernie and Baker, with Mr. Baker ordered to report.

"Blow Your Horn" with Kirt Vance and Josephine Taylor (Herman Becker).

"Six International Tourists" (formerly Lasky's "Six Hoboes"), (Jack Henry).

"The Heart of Annie Wood," a "flash" drama, with five people, without carrying electricians.

Polly Moran, for the past three and one-half years princial comedienne in Keystone pictures, returning to vaudeville.

Al Reymond (formerly Raymond and Caverly) and a company of five, in the John B. Hymer sketch, "From Denver to Frisco." Mr. Raymond will play a Hebrew character in the skit.

Andre Sherri is putting on a new musical playlet called "Hats, Bonnets and Chapeaux." Hattie Lorraine is in the lead. Others are Perle Frank, Jack Cragin, Lois Arnold, Gabrielle Gray.

# NEWS OF THE DAILIES

A. H. Woods has bought the stage rights to a play entitled "Torpedoed."

The Selwyn, now complete, will open Oct. 2 with Jane Cowl in "Information, Please."

San Carlo Grand Opera Co. has extended its engagement at the Shubert for another week.

Ruth Lee has succeeded Eleanor Fox in "Maytime," at the Broadhurst Theatre.

William A. Brady is to present a melodrama entitled "Enemies Within," by Kilbourn Gordon and E. H. Culbertson.

David Belasco has a new play for Frances Starr, a comedy by Edward Knoblock. The piece will be placed in rehearsal shortly.

Cyril Maude made his first appearance in "The Saving Grace" at Buffalo, Sept. 16. The play will be seen at the Empire, Sept. 30.

After a tour of almost two years, "The Wanderer" will be brought back to the Manhattan for one month, beginning Sept. 30.

When "Turn to the Right" comes to the Standard next week Mike Donlin will be Slippery Muggs.

"They Come Back," by Britton Austin, will be presented by Walter Hast at a local Shubert theatre next month.

James F. Reilly, for many years a member of the Charles Frohman business staff, has been elected secretary of the Charles Frohman Co., Inc.

In the theatrical unit of the Police Reserve, William Fox has been commissioned a major, John Zanft a captain and Harry C. Sommers a lieutenant.

An extended run in New York in one of the Shubert houses, starting early in November, is included in the plans of Robert B. Mantell for the present season.

Edwin Carty Ranck, formerly dramatic editor Brooklyn Eagle, has been appointed press representative of the Greenwich Village Theatre.

After Oct. 1 the Government virtually abolishes the code cable. All messages sent by cable must be in plain language. Nov. 1 the same order affects incoming cables.

"The Love Cure," a musical comedy, is being prepared for early opening by Jack B. Loeb, who, with Al. Shean, wrote the book; lyrics by Edith Jane and music by Leo Edwards.

Cleofonte Campanini, general director of the Chicago Opera Association, has engaged for the coming season Giorgio Polacco, who was the leading Italian conductor at the Metropolitan a couple of years ago.

William A. Brady has acquired for early production a romantic comedy, entitled "Peter's Mother," the work of Mrs. Henri de la Pazteur (Lady Clifford). The piece has been produced in London.

"Betty at Bay," a play by Mrs. Jessie Porter, will be brought from London by the Shuberts and presented here next month. J. H. Barnes, who produced the play, will direct it here and have a leading part.

The annual ball of the Screen Club at the Hotel Astor will be held in November, under the auspices of the Stage Women's War Relief, with the co-operation of the picture industry and the stage.

Smith & Golden will shortly produce a new play by Frank Bacon, co-author with Winchell Smith of "Lightnin'," entitled "Five o'Clock." It is a dramatization of a story by Freeman Tilden.

Anthony Paul Kelly will assist in making photographic records for the Bureau of Navigation of what our navy has accomplished since the declaration of war. He joined the navy last June.

The Hippodrome has been placed at the disposal of the Trustees for the Fund for the Welfare of the 165th Infantry, formerly the 69th. N. G., N. Y., for a special performance, Sept. 22, for the benefit of the men now in France.

Captain James R. Morrison, who played in "The 13th Chair," has returned from the Piave front with decorations bestowed by the King of Italy. Sept. 16 he spoke in the Stage Women's War Relief Workroom, 366 Fifth avenue, New York.

A professional hisser has been added to the cast of "Three Faces East." He is stationed in the wings, near enough to be heard on the stage. When an actor has to say "Gott Strafe England or "Der Tag," he hisses loudly and the audience soon picks it up.

Oct. 1 the Government will abolish the custom of serving a la carte meals on dining cars, and the table d'hote plan will be substituted. The charge for luncheon and dinner will be $1. The plan contemplates a standardization of the meals.

The second Christmas membership campaign of the American Red Cross will be held the latter part of December. The objective will be universal membership, which will include the renewal of the present membership and securing as new members all the available adult population of the United States, excepting men in service.

## CRITICISM.

**MAID OF THE MOUNTAINS.**

A musical play in three acts, book by Frederick Lonsdale, lyrics by Harry Graham, Clifford Harris, music by Harold Fraser-Simpson, James W. Tate, Gitz Rice. At the Casino, Sept. 11.

The music was very pretty, and with a few needed touches in the singing and acting time of it the piece should gain immeasurably.—*Herald.*

The humor of the piece, too, was of a sound old vintage, as was the musicianly score. It was a characteristic Elliott-Comstock-Gest production, which is to say, that it was distinguished for the generous use of money, inspired by good taste.—*Times.*

**CROPS AND CROPPERS.**

A comedy in three acts, by Theresa Helburn, at the Belmont, Sept. 12.

There is material for admirable satire, and for an inspiring object lesson, in the main situation of "Crops and Croppers."—*Times.*

Miss Helburn's comedy, though it has not much substance, is smartly written, with clever thrusts which border on satire at the young women who are struggling to increase the Nation's store of provisions.

**ANOTHER MAN'S SHOES.**

A comedy in three acts by Laura Hinkley and Mabel Ferris, based on a story by Miss Hinkley, at the 39th Street, Sept. 12.

It must be seen to be understood, and those who like fascinating mystery complications will not fail to appreciate the simple explanation which the play divulges.—*Herald.*

The best part of the play is its mystery.—*Times.*

**AN IDEAL HUSBAND.**

A comedy in four acts, by Oscar Wilde, at the Comedy, Sept. 16.

No one who cares for intelligent wit and genuine gayety can afford to miss "An Ideal Husband."—*Times.*

"An Ideal Husband" is nicely staged and superbly costumed.—*World.*

**HUMPTY DUMPTY.**

A comedy in four acts, by Horace Annesley Vachell, at the Lyceum, Sept. 16.

The comedy will go only as far as Mr. Skinner's following will take it.—*Herald.*

The play is pleasurable, if only for its star's finished and graceful performance.—*World.*

**THE GIRL BEHIND THE GUN.**

A musical comedy in three acts. Book and lyrics by Guy Bolton and P. G. Wodehouse, music by Ivan Caryll. At the New Amsterdam, Sept. 16.

"The Girl Behind the Gun" made a perfect score.—*Herald.*

Military musical comedy up to the minute, with situations suggested from the other side, properly deprived of all of war's grim realities, and dressed up in frivolity for Broadway, describes "The Girl Behind the Gun."—*Times.*

**SOME NIGHT.**

A musical comedy in three acts, book, music and lyrics by Harry Delf. At the Harris, Sept. 16.

The most interesting things about "Some Night" were the girls of the ensemble and the author, Harry Delf.—*Times.*

Able Seaman Delf's war duties may take him far from Broadway, but "Some Night" will undoubtedly remain in the Harris as pleasant reminder of him for some weeks to come.—*Herald.*

**THE UNKNOWN PURPLE.**

A melodrama in a prologue and three acts by Roland West and Carlyle Moore, at the Lyric, Sept. 14.

The stage settings, necessary to the tricks of this queer play, are some of the best features of it.—*Herald.*

Scenically the play falls into the long category of pieces that owe their dramaturgy to "On Trial," and ultimately to the movies.—*Times.*

**Shuberts Drop Name from Title.**

Syracuse, N. Y., Sept. 18.

Following the announced intent of the owners of the Weiting to take legal steps to force the Shuberts to discontinue the employment of the name of the theatre as Shubert-Weiting, the Shubert name has been dropped.

**Eleanor Gates' Play to Be Rewritten.**

"Phoebe Pretends," the new comedy by Eleanor Gates, has returned from its try-out tour, and it is said that it will be the first of the year before it will resume playing owing to the necessity of rewriting before it can come into New York.

**"Melting of Molly" Once Again.**

The Shuberts have once more placed in rehearsal "The Melting of Molly," and the piece is scheduled for imminent presentation out of town.

## STOCKS OPENING.

San Francisco, Sept. 18.

The Sandusky Dramatic Stock will open an indefinite engagement at Butte, Mont., about Sept. 22.

Lowell, Mass., Sept. 18.

Henry Jewett, manager of the Copley, has announced the members of his company. He proposes to open the season next week. They are Essex Darre, Mercedes Dismore, Fred W. Permain, Montague Weston, Leonard Craske, H. Conway Wingfield, E. E. Clive, Nicholas Joey, B. N. Lewin, Cather Lexow, Viola Roach, Jessamine Newcomb, William Podmore, Estelle Thebaud.

Buffalo, Sept. 18.

Dr. Peter C. Cornell, manager of the Majestic and Star, has announced the opening of the Knickerbocker Players at the Star Sept. 23. The first production will be "The Brat." Howard Rumsey, who will manage the players, states that he has secured rights to some of the latest plays. The company will be under the direction of Ekmer Brown, and the roll is made up as follows. Frank Wilcox, Julie Herne, Miss Mary Compton, Alice Colcord, Thomas V. Emory, Broderick O'Farrell, John Powers, Max Wiseman.

San Francisco, Sept. 18.

The Denham, Denver, Colo., has, according to a report, been leased by Ernest Wilkes, for one of his dramatic stock companies.

Portland, Me., Sept. 18.

Alice Fleming opened the season at the Alcazar Monday, the opening attraction being "Johnny, Get Your Gun." In addition to Miss Fleming, the company includes Edward Everett Horton, Marie Curtis, Nancy Muston and Jessie Brink.

Philadelphia, Sept. 18.

Stock will open at the Orpheum Theatre here on Oct. 7 under the direction of Frank Fielder. Mae Desmond is to be leading woman, Ashton Newton being the juvenile.

Boston, Sept. 18.

The Castle Square Theatre will again offer a season of stock, the opening date being Oct. 12. C. H. Allen is in charge.

**Lee Parvin in Divorce Action.**

Chicago, Sept. 18.

Lee Parvin, head of one of the "Friendly Enemy" road shows, has been made defendant in a divorce action started by Mrs. Gladys Parvin.

Mrs. Parvin alleges cruelty and asks that Parvin be restrained from spending several thousand dollars which she says he has in the bank.

## SHOW REVIEWS.

(Continued from page 18.)

### FIFTH AVENUE.

With a War Song Contest as an extra attraction for the first five days of the week, starting Monday, the Fifth Avenue, Tuesday night, for the first half, held a vaudeville program of eight acts that did not call for any assistance. Nearly all of the turns were new to the house and New York, but they turned out fairly well in the main, leading the entertainment in excellent shape.

The program proper closed at 10.30, including the Contest as the last number before a finishing picture, probably a Triangle comedy film. The house was big, following the Monday holiday rush. If the Tuesday night attendance was above the average for that evening, then the Song Contest should receive the drawing credit. It's a nice diversion anyway from the regulation vaudeville program. It brightens up the finish of the performance, stirs the audience through seeing patriotic scenes and hearing patriotic songs at this opportune time after the long years of this wild war.

Tuesday evening in the Song Conest, "Hello Central" (Waterson, Berlin & Snyder), with Harry Hart singing it, was declared the winner by the applause of the audience. It didn't require much time to decide the winner through the plaudits. "Hello Central" was the best known of the four numbers sung. Also its animated picturizing was much superior to the others, although the first number, "We Don't Want the Bacon" (Shapiro, Bernstein & Co.), was nicely filmed. The others were, "If He Can Fight Like He Can Love" (Feist), sung by Artie Mohlinger, and "When the Yanks Come Marching Home" (A. J. Stasny & Co.), sung by Harry Bernhardt. The Stasny number got the worst of it, even though the finishing number. Several of its moving scenes were the same as in the Feist number, and the "inserts" in both, of the several parades in New York, also the U. S. cruisers, had evidently been seen often before and were quickly recognized.

The Contest held the house, and the applause sounded genuine for each song without a suspicion of a "clacque." It did look as though the Waterson singer had a "plant" upstairs, who took up one chorus for him. Now, if Bill McQuaid, for the final next Tuesday night, will allow Mabel Burke to sing all the winning songs of this week, there can be no partiality shown by the audience toward the voice or personality of any one or more singers the various publishers would otherwise send down to render the numbers. Miss Burke stands well with the Fifth Avenue patrons; she knows all about illustrated songs and how to sing them, and it would really bring out the winner on its pure merit, plus the excellence of the picture aside. But Bill is a manager, with an acute business sense. He may send along a bunch of rooters at the same time which would make the walls bulge through the attendance.

The show opened with Osaki and Taki, a Jap balancing turn, followed by the Sherlock Sisters and Jimmie Foley. Next were Mason and Gwynne, and then Doris Dare, all under New Acts. It was only last week the Sherlock girls were with Jimmy Casson. Mr. Foley was formerly of Foley and O'Neil.

No. 5 held Cook and Savo, who went to a stop-the-show finish, the first real big score. They have a "baby-boy-baby-girl gag" that brought them a howl, and the turn has been considerably smoothed out since showing at the 23d Street some weeks ago. It still closes with the "Hula" business by Savo and that gave them the hit, although it's not a certainty the same result would come to them from a regular big-time audience. Though you can't tell. It's an act that will amuse more quickly the out-of-small-town audience than the biggest big city one, but the act will yet easily shape up into big-time timber. Savo has certain funny ways; he is fast learning how to handle to the best advantage, and when he is set in that line their advancement for vaudeville is sure. Some of the talk is still old in years and the cold feet conundrum is a raw 'un for a red fire.

Next were the De Wolf Girls (New Acts) in a dressy turn that did not get much, for the same reason perhaps Cook and Savo got a lot—the Fifth Avenue audience. Regal and Moore, who were next, were another resounding hit, getting it on their finishing tricks. It's under New Acts.

Harry Carroll was next to closing, singing, talking and dancing himself to a riot closing. Mr. Carroll sang some new songs of his own. One is called "Mary's Little Calf," comic, and another, "Dixie's Military Ball," a war number. He said that as there was a war song contest to close, he might just as well put over the winner before it started. Then he sang the "Dixie" number. Harry also remarked, "it is pretty tough up here all alone," but he didn't mean it, for he was doing too well at the time. Then he added that, as one of the acrobats had done some "hoofing" in the Regal and Moore turn, there was nothing to stop him, either. After the war song, he did a dance, not exactly like Emma Carus or Stella Mayhew, but an imitation of both. Still Harry can hoof it a bit, but a little is enough. He should be satisfied to be a song writer, and a good one, and an entertainer, just as good. But Mr. Carroll doesn't take himself too seriously. Therein lies his chief charm upon the stage. *Sime.*

### 81ST STREET.

At last the 81st Street has changed the feature picture from the middle of the bill to closing. Whether this or the show for the first half was the direct cause for the big business is not known, but the house was crowded at 8 o'clock Monday night. Things seemed altogether different because of the change. The patrons knew they did not have to sit through the picture and still see the vaudeville show. A large percentage of the audience walked out after the vaudeville.

The usual five-act bill was a pleasing one, and all the turns fared well. It is also a much better arrangement for the acts. Robert Swan opened with comedy juggling and did nicely. His work is the familiar routine, but combined with his comedy and dances, puts him out of the ordinary and eligible for the two-a-day houses. Goetz and Duffy (New Acts) followed and went over. Bertha Creighton and Co., in their comedy playlet, "Our Husband," by Willard Bowman, ran about half way through before a laugh was scored, but after that they came a little faster. The piece is a small time affair and will do there.

Preceding intermission Corp. Derby Holmes, an added attraction for the evening performances of the first half only, told about his experiences during the two years of service "over there." He first told of thrills and then of the humorous side in the trenches. He was greatly liked, closing with a service poem and an appeal for smokes for the boys.

Sam Hearn, "The Rube with His Fiddle and Bow," followed the Semi-Weekly News Pictorial, which intercepted and stopped the show. He was a strong favorite and forced to return for a couple of encores. "The Shiek," an original fantasy featuring Lola Fatima and Ell Dawson, closed the show and passed. About half the house remained seated for the five-reel feature, Bessie Barriscale in "The White Lie."

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**OBITUARY.**

**Madge Carson,** wife of Pat Carson, and best known as a stock character woman, closing recently with the Jack Lewis Players, died suddenly Sept. 16 in New York, following the bursting of a blood vessel in her head shortly after going onto the street from her hotel for a walk to the stores. Her demise came after a week's illness, Mrs. Carson being unconscious most of the time. A husband survives.

**George Dixon,** formerly of Mason and Dixon, in vaudeville, died recently at Colfax, Cal. He was 60 years of age and born in Buffalo, N. Y. News of his death was received by his former partner, James Mason, at Buffalo. Mason and Dixon traveled widely and Mr. Dixon lived for several years in Paris, where he married. He is survived by a daughter, Mrs. Michael Millard, of San Francisco.

IN LOVING MEMORY
OF MY FATHER
**EDWARD R. INGLIS**
Who departed this life Sept. 17th, 1918.
May his soul rest in peace.
His Son
JACK INGLIS

**Colonel O. G. Staples** died Sept. 8 at the Thousand Island House, Alexandria Bay, N. Y., of which the deceased was the owner. Col. Staples at one time owned the old Albaugh Opera House, later Poli's, Washington, D. C. He had extensive business interests.

**Thomas Usher,** long known as an orchestra leader and formerly on the board of control of Musical Union No. 310, died of heart failure, last week.

**Mrs. Della Pitcock,** proprietress of the Albany Hotel, Pueblo, Colo., died Aug. 18. The deceased was known to many theatrical folk.

**Chloe Martin,** a member of Mlle. Berri's Models, playing the Ackerman-Harris Hip circuit in the west, died in San Diego, Cal., Sept. 13.

**Louis Ostland,** camera man of World Pictures, died in Los Angeles, Sept. 9, as the result of an operation for appendicitis.

**The father** of Clark Brown died Sept. 16 at Garden City, L. I.

## SERVICE CASUALTIES

**Casualties in the Service, affecting theatrical people, are published as received in the "In the Service" department of VARIETY, weekly, usually found on Page 8 of the current issue.**

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**Questionnaires.**
Griffith Jos A
Halstenback Edw
Wilbert L A

A
Adair Janet
Ahrens John
Alarconwith Lita
Allen Flo
Allen Frank
Anderson Scharlotte
Arnphoe Dan
Armento Paul
Arthur Dot
Astella Dnn
Astella Dell
Aster Edith
Atwood Vera
Aubrey Wilson
Auston Mrs J
Autrine Harry
Avery Falth

B
Banks Geo
Barksdale Grace
Barney Chas
Barrett Vera
Bates Dot
Bensley June
Bell & Opal
Benedict Rose
Bennett Mrs C
Benson Harry
Benson Rusty
Benton Freemont
Bergere Miss
Bernard Feliz
Biron Alfred
Black Rose
Boudier Paulette
Boyle Jack
Boyne Hazel
Bridgett Madisons
Brooke Herbert
Brown Geo
Brown Hazel
Browning Edith
Bryson Jas
Buch Bros
Buckley Mrs Jorry
Buckner
Burnedette M
Burnette Camille
Burnette Evelyn
Burns Harry
Burton Richard

C
Cagwin Mary
Carey Jns
Carlson J W
Cavanagh Mrs Earle
Cavarly Gladys
Celeste Grace
Chesleigh Mae
Clare Ida
Coffman Jerry
Cohan Chas
Coleman Claudia
Coley C A
Collins Marty
Conles Ethel
Cook Emma
Cooper Harry
Cornell Ed
Cornell Frances
Coudrny Peggy
Creighton Fred
Creighton Jim
Cronnin Mme

D
Daley Jack
Daniel Lola
Darling Bobbie
Davis Ben
Davis Essie
Davis Genevieve
Davis Hal
Deane Clifford
Deane Cliff
DeCoe Harry
DeCourcey Alfred
DeGrant Oliver
DeGroff Mrs E
Delmar Flo
Delmar Harry
DeMille Goldie
DeWinters Grace
Diamond & Boyne
Diamond Miss C
Dietrich Jean
Dietrich Roy
Dillon Lillian
Dixon J
Dockson Evelyn
Dockstader Eleanor
Donhoee Mrs
Donita Miss
Donovan Fannie
Draper Bert
Drew Beatrice
DuFell Frank
Dufty H
Dumitrescu Mittu
Duncan Lillian
Duncan Sammy
Dunham Walter
Dunne Joe
Duval Mrs J
Dyer Fred

E
Earle Dot
Earle Mae
Earl Phyliss
Edwards Jns
Elliott & Noff
Ellis Nate
Emerson G W
Emerson Jas
Espe & Dutton
Estello Ellz
Evnne Barbara
Evans Jas
Evans Teddy
Evers Frank

F
Fagan Noodles
Fay Anna
Fay Eva
Fields Billie
Fields Kenn & Walsh
Fisaro Jack
Flint Geo
Foley Jim
Foley & Oneil
Ford John
Ford Marg
Forrester Frank
Fox Marie
Foy Harry
Frances Beverly
Francis Ortha
Franks Jessie
Frawley Paul
Freds & Primrose
Friend & Downing
Fulton Chas

G
Gallagher Daisy
Gangler Jack
Gay Trio
Gilbert & Clayton
Gilli Cliff
Glenn Myrtle
Gordon Helen
Gordon Marie
Gould Venita

H
Halbach Mrs Winifred
Hale Frank
Hall May
Hamilton Harry
Hanson Wm
Harris Geo
Hart Hazel
Harvard Mrs C
Haywood Ella
Heimar Lou
Hendrike Miss
Hendrish
Herman Sam
Hewitt Mildred
Hibbitt Billy
Higley Earl
Hillor Frank
Hines Clay
Holbrook Flo
Holden Marie
Howard Virginia
Hughs Flo

J
Janice May
Jackson Jacob
Jackson Jean & Babe
Jarvis Jean
Johnson Mrs Ed
Jones Will
Jordan Irene
Joseph Mrs M

K
Kalil David
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Miller Bessie
Milton Robert
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Modena Flo
Montambo
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O'Connell Hugh
Olds
Opp Joe
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P

Parks Emily
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Patterson Bobbie
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R

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Reade Grayce
Reid Geo
Rence Miss R
Rewick Rena
Rice Andy
Rice Helen
Rice & Warner
Riley Joe & Agnes
Robinson Steve
Romanos Three
Rose Mrs Harry
Roseneweet Ben
Roy Phil
Roy Walter
Rozellos Eight
Russell Flo
Russell Jack
Ryan Dolph

S

Scott Marie
Shafer Mrs A
Shea Mrs Tex
Shennan Mrs M
Shipley Barton
Shone & Ware
Shoolin Frank
Squires Harry
Steadman Al
Sterling May
Stewart Florence
Stewart Margaret
Stirk Elsie
Story Rex
Stuart Austin

T

Taito Tatsu
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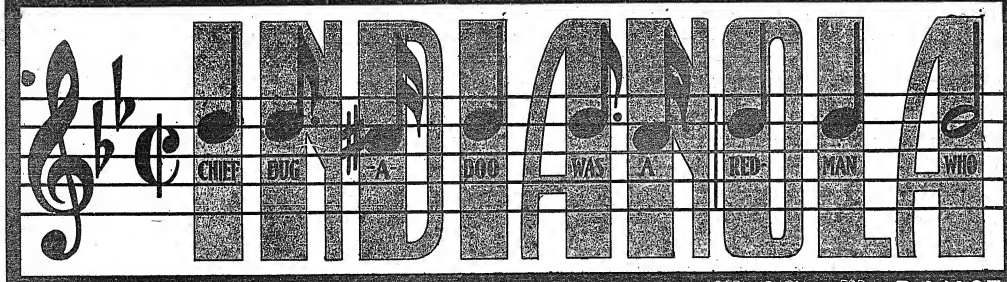


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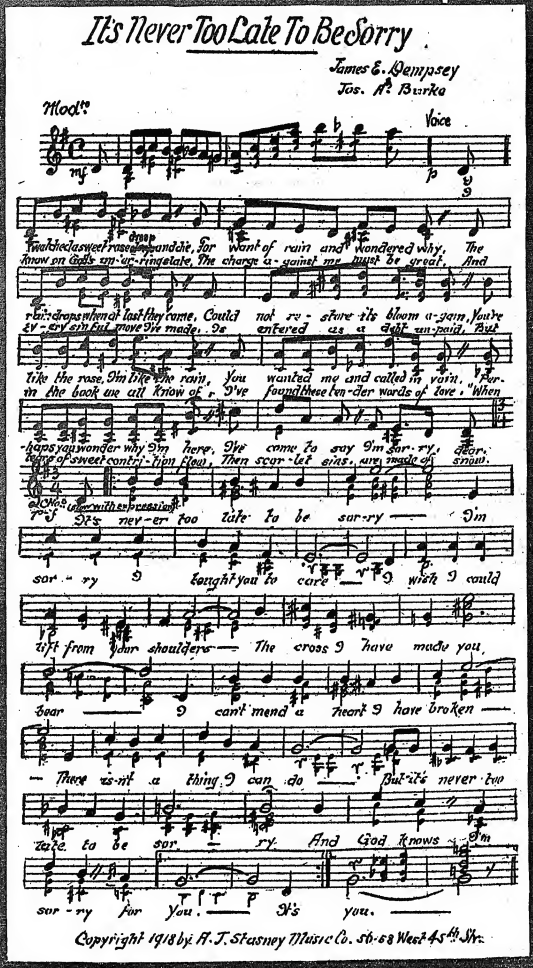


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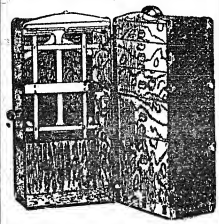

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Dear Lester,

With trampoline out of act, closing the show, I did not go as good as at the Palace last week. Of course, this is three-a-day and it makes all the difference in the world, so I just put on the old baggy suit, combed my hair a la Raymond Hitchcock, and I was the same big riot I always am.

Yes, I have to keep up my reputation; managers expect me to stop the show every performance, so I just have to do it.

Manager Wegefarth and a couple of the acts and I are going to put on a W. S. S. act here Friday night. We are going to get the audience to come on the stage and buy the stamps.

We all hide the egg at the above address (Campbell's) and stretch there, too.

Tell all the boys to boost the N. V. A. billiard club. Get Cue Club cards from Mr. Chesterfield at the N. Y. A.

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"Americans" 23 Majestic Scranton 30-1 Armory Binghamton 2-5 Hudson Schenectady N Y

"Auto Girls" 23 Gayety Philadelphia 3-5 Broadway Camden N J.

"Aviators," 23 Empire Cleveland 30 Cadillac Detroit.

"Beauty Revue" 26-28 Broadway Camden 30-3 Camp Dix Wrightstown 4-5 Grand Trenton N J.

"Beauty Trust" 23 Star & Garter Chicago 29-1 Berchel Des Moines Ia.

Behman Show 23 Olympic Cincinnati 30 Star & Garter Chicago.

"Best Show in Town" 23 Gayety Buffalo 30 Corinthian Rochester.

"Blue Birds" 23 Cadillac Detroit 30 Engelwood Chicago.

"Bon Tons" 23 Miner's Bronx New York 30 Casino Brooklyn.

"Bostonians" 23-25 Bastable Syracuse 26-28 Lumberg Utica N Y 30 Gayety Montreal

"Bowerys" 23 L O 30 Orpheum Paterson.

"Broadway Belles" 22-24 Cort Wheeling W Va 30 Victoria Pittsburgh

"Burlesque Review" 23 Orpheum Paterson 30 Majestic Jersey City.

"Burlesque Wonder Show" 23 Majestic Jersey City 30 Peoples Philadelphia.

"Cheer Up America" 23 Peoples Philadelphia 30 Palace Baltimore.

"Follies of Day" 23 Empire Brooklyn 30 Empire Newark.

"Follies of Pleasure" 22-26 Camp Dix Wrightstown 27-28 Grand Trenton 30 Empire Hoboken N J.

"French Frolics" 23 Lyceum Columbus 30-1 Cort Wheeling W Va.

"Frolics of Night" 23 Gayety Baltimore Md 30 Lyceum Washington D C.

"Girls de Looks" 23 Hurtig & Seamon's New York 3-5 Park Bridgeport.

"Girls from Follies" 23-24 Armory Binghamton 25-28 Hudson Schenectady 30-1 Watertown 2-3 Oswego 4-5 Inter Niagara Falls, N Y.

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VanHorn Jean
Vann Helen
Verga Nick
Vernon Cissy
Verona Countess
Vincent Elinor
Voss Judith

Wellman Emily
Wheeler Dick
Whitehead Ralph
Whittier Robert
Willard Tom
Williame Dot
Williams P O
Williams Peggy
Wilson Sophie
Woods Joe
Wood Mary
Wood Ollie
Wylie Raymond

W

Wallace Hester
Ward Larry
Webb Vevene

Y

Young Cy
Young Lillian
Young P
Young Robert

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Hear the bu-gle call The call to those who stay at home You are sol-diers

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all Tho' you may nev er cross the foam Keep Old Glo-ry wav-ing Proud-ly up a-

son We must get be-hind them 'Till their work is done
bove Pray-ing work-ing sav-ing For the ones you love

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# CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Basil B. Maillcoat is the new treasurer of the American.

George A. Kingsbury will go ahead of "Twin Beds."

"Flo Flo" is expected to arrive at the Illinois in October.

Matthew Smith, formerly manager of the Garrick, St. Louis, has succeeded Louis Judah as manager of the Studebaker.

Leonard Hicks, manager of the Grant Hotel, announces that the hotel and its rooms will be entirely remodeled and redecorated.

Mrs. F. W. Goldie, of Milwaukee, has sacrificed the social leadership of the beer town's younger set to play another season with the Chicago Opera. To opera goers she is known as Alma Peterson.

The National Production Co., sponsoring "The Girl He Left Behind," and of which Ralph Kettering and Eugene McGillian are the directing heads, promise a production of Kettering's "The Greater American" Thanksgiving week.

Following the big war exposition, the Hagenbeck-Wallace circus will come to town on Friday, to occupy the same terrain—Grant park. The circus will remain for a limited engagement, for the benefit of the Stage Women's War Relief. The entire staff and equipment of the circus has been placed at the disposal of the Relief.

Two lone figures appeared on the eleventh floor of the Majestic theatre building Monday. They were NOT Jake Blhae and Harry Spingold. Mort Singer was not in evidence. His bright young secretary, Max Richards, was conspicuous by his absense. Lou Houseman could not be found in the loop in his patriotic bus, which consumes no gas. Sam Lederer was not found playing poker at the Press Club. People called for the Two Abe Jacobs (Majestic and Olympic) in vain. Lew Cantor's yellow automobile did not lead the usual flash of color to the loop. Minnie Palmer stayed on Grand boulevard all day long. Randolph street presented a gloomy and deserted appearance. Many a familiar ticket-scalping physiognomy, usually found lurking in doorways attempting to eke a precarious livelihood, was absent. In the ticket offices strange faces greeted the patron. It was Yom Kippur. And many, many were atoning.

# CORRESPONDENCE

**Unless otherwise noted, the following reports are for the current week.**

Frank Belmont's "Nation's Peril" has concluded a tour of the Pantages circuit, closing at the Rialto. Belmont is taking his act east.

For the period of the engagement of Margaret Illington at the Princess, in "Eyes of Youth," the house will give Sunday matinees.

Chicago hankers who will meet in convention here next week have bought out the entire house for "Jack O'Lantern" and "Polly With a Past" to entertain their visiting associates for two nights.

Louis A. Bachman has been engaged as musical director for the "Hearts of the World" film, now touring. Louis is the youngest musical director extant, being only 19 years of age.

BLACKSTONE (Harry J. Powers, mgr.).—Dark. Patricia Collinge coming in "Tilly, the Mennonite Maid."

COHAN'S GRAND (Harry J. Ridings, mgr.).—Grant Mitchell in "The Tailor Made Man"; mopping up (4th week).

COLUMBIA (Frank G. Parry, mgr.).—Al Reeves "Beauty Show."

CORT (Hugh J. Herman, mgr.).—"Lombardi, Ltd.," with Leo Carrillo and Grace Valentine. Fair (5th week).

CROWN (Ed J. Rowland, mgr.).—"Speedway Girls."

COLONIAL (Rollo Timponi, mgr.).—Fred Stone in "Jack o'Lantern"; capacity (3d week).

ENGLEWOOD (J. D. Whitehead, mgr.).—"Lid Lifters."

GARRICK (John J. Garrity, mgr.).—"Seven Days Leave"; dragging (3rd week).

GAIETY (Art Moeller, mgr.).—Stock Burlesque.

HAYMARKET (Warren Irons, mgr.).—Clamage & Irons Stock Burlesque.

HIPPODROME (Andrew Talbot, mgr.).—Great Northern Players in "It Pays To Advertise" and vaudeville.

ILLINOIS (Rollo Timponi, mgr.).—"Rainbow Girl" (4th week).

LA SALLE (Nat Royster, mgr.).—"Oh, Look!" with the Dollys and Harry Fox; big (7th week).

NATIONAL (John Barrett, mgr.).—"The Brute of Berlin."

OLYMPIC (Abe Jacobs, mgr.).—"Turn to the Right," second run in Chicago; fair (4th week).

PRINCESS (Will Singer, mgr.).—Margaret Illington in "Eyes of Youth"; dragging (5th week).

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POWERS (Harry J. Powers, mgr.).—Ina Claire in "Polly with a Past"; hit (3rd week).

STAR & GARTER (William Roche, mgr.).—Rose Sydell's "London Belles."

STUDEBAKER (Matthew Smith, mgr.).—William T. Hodge in "A Cure for Curables"; good (3rd week).

WILSON AVENUE (Walter Bull, mgr.).—Stock.

WOOD'S (Al Woods, mgr.; Homer Buford, bus. mgr.).—"Friendly Enemies," No. 2, with Al Shean and Gus Weinberg (28th week).

MAJESTIC (William G. Tisdale, mgr.; agent, Orpheum).—Carl McCullough, a few weeks past at McVicker's, and was only fair, this week, occupying an unpretentious position of the bill, was the applause hit. Good-looking, untheatrical, with a clear voice and a clean deportment, he registered perfectly. His rendition of "Just for Tonight," as David Warfield, Al Jolson, Harry Lauder and Eddie Foy would sing it, earned him a tremendous hand.

The show opened with Cunninghsm and Clsments in a sightly cycle of dances of the moment, well executed.

The Two Wards—Bob and Al—handicapped as they were by the second position, duplicated the hit they made at thsir recent appesrance at the same house a few weeks ago. They ragtime yoddeling at the finish was particularly applauded.

Coakley and Dunlevy did business for the Smith Brothers with their screaming blackface trench travesty. The audience was hoarse with laughter.

Truly Shattuck nnd Emma O'Neill got by, but only on the past laurels of the former.

"In the Dark," a circumstantial evidence sketch by Mack Esplan, set in a hotel corridor, pleased.

Following McCullough, Gus Edwards' lengthy fest of music sntiated. The tenor sang his first number half a key too low and his second number half a sharp high, so he was even on the day. *Swing.*

RIALTO (Norman Field, mgr.; agent, Mathews-Loew).—The show opsned with the Four Meyakes, a Jap act with two men and two women, who do some exceedingly clever hand balancing stunts on a pedestal. Ono of the male members of the four—a youth—varies the business of the act by a well rendered violin solo. The trio closo with a song and dance—not so good. Frank Bush, whose gags are almost as well known as his little tin fifo, enfiladsd heavily for the risiblities of the house, and took all objectives. Mary Dorr made good with character songs. She opensd with a lively straight number, then went to a rube song, with make-up. She changed to Italian, singing the number about the girl rejecting her sweetheart because he wasn't in khaki. For an encore, which was real, by the way she recited "Pa Never Does." Tommy Ray, billed as "The Singing Fireman," surprised the audience by showing a really good voice. But the feature of his act is the sturdy recruiting talk he delivers. And they cheer this admirable sentiment thunderously. Duffy and Montague offered an ordinary chatter bit in which the man represented a soused groom and the girl a newly-wedded bride. O'Neill and Wamsley, frequently reviewed here, were the laughing hit of the show. *Swing.*

PALACE (Earl Steward, mgr.; agent, Orpheum).—Carter de Haven and Flora Parker came back to Chicago after an absense of many years. The last time they played hero was in "Hanky-Panky," and that was six years ago. The De Haven-Parker offering does not possess any qualifications which would set it forth as unusually attractive. Billed to top the offering here this week, the team did not deliver headline goods. De Haven is always the well groomed and graceful kiddo. His wife is as soft and babyish as Ivy Sawyer. They have a lot of clothes and the act is beautifully set. But no aot.

Mr. De Haven apparently does not think that vaudeville patrons know this Miss Parker is Mrs. De Haven. He sings about it. He not only advertises the marriage, but mentions two children incidental to the match. It is one of those numbers where they come out, and in rhyme (!) tell you what they are going to do—one of the most overplayed of vaudeville tricks. Then they do it. Then in rhyme (?) they tell you what they have done. Then they bid you good-bye in rhyme (!?) and hope you've had a pleasant time. One of those things.

"Some Bride" is a combined sketch, singing and dancing act with three principals and three scenes. The two singing principals are only fair, but the girl who dances is the high light of the aot. She has a supple manner of kicking and a sexy personality which gets over the footlights. The ragtime wedding finish is well done.

Sandy Shaw, billed as a Scotch comedian, is a frank copy of Harry Lauder, and better than most copies of that comedian. In his first two numbers Shaw sings Lauder numbers in Lauder costumes, varying the third by coming out in a well delivered characterization of a Scotch woman, singing a lachrymose number about the decease of her husband. He got a big hand after his number, and was forced by acclaim to come back and recite a poem about "The Ladies of Hell," the title given the kiltie soldiers by the sorrowful Huns.

Lester, ventriloquist, and his ludicrous dummy, took the laughing honors. Violinsky, artful and eccentric genius with the violin and piano, started slow and didn't get his due until he pulled the impression of a moving picture pianist and the one of the cafe piano player at 4 o'clock in the morning. A lot of talent, but not enough showmanship—that's Violinsky.

Jean Adair, sweet little actress of sweet little mother roles, got over in a poor sketch set into an auto salesroom. The Overland automobile is one of the props, and it is heavily advertised, but at the finish, when the car is supposed to glide off, the balky machine refused to budge. The sketch is one of those where the long lost black sheep comes back as a white alley, all loaded down with kale and virtue, and brings tears of joy from his mother, and sniffles from that branch of the audience which made a million dollars for East Lynne.

Love and Wilbur, good acrobats, opened, and the Equilli Brothers, balance artists, closed, and Dunbar's Harmonists sang. *Swing.*

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ORPHEUM (Chas. E. Bray, mgr.; agent, direct).—16, Mlle. Dazie and Co., beautifully done. Willie Solar, riot. Gygi and Vadi, pleased. Submarine Base Band, aroused patriotic fervor. "Girl from Milwaukee," good vocalist. Milt Collins, Gilbert and Friedland, and Toto, repeated success of previous week.

PANTAGES (Carl Walker, mgr.; agent, direct).—16, Galetti's baboons, entertaining. Denishawn Dancers, went over big. Tally and Harty, clever team. Billy Elliott, got laughs. Eastman Trio, scored. Reddington and Grant, applauded.

HIPPODROME (A. L. Bernstein, mgr.; agent, Ackermann-Harris).—16, McGreevy and Inman, entertained. Four Kings, filled in nicely. Monarch Dancing Four, fair dancers. Hopkins and Axtel, tickled audiences. Borri and Co., good. Hyatt and Moore, well received.

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Henry L. Massio has been appointed manager for the William Fox production "Salome." He will have charge of the northern country.

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Hughey Fay is on the road to bankruptcy, having purchased an automobile.

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Pantage's new theatre is to be equipped with motion picture apparatus.

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Lullian M. Webb, who died here recently, was well known locally as an actress. Her screen name was Lillian Peacock.

---

The Fowlers, Ethyle and Addison, well-known dancers who have gained a big reputation in California, are en route east to go into vaudeville. Joe Paige Smith is handling them. They are breaking the jump by playing a week at Phoenix, Ariz.

---

Jack Cunningham has been signed by Robert Brunton to do all the scenarios and continuities for the Brunton company. He will write exclusively for the following stars: Frank Keenan, Kitty Gordon, Louise Glaum, Bessie Barriscale, J. Warren Kerrigan and others.

---

Robert A. Brunton, who owns one of the biggest and best studio properties anywhere, is back from New York, whither he went on a flying trip to confer with J. A. Berst of United. Brunton has made producing contracts which will keep his studio busy all winter and will turn out several of the biggest film productions of the year.

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ORPHEUM (Fred Henderson, gen. mgr.; agent, direct).—16, Great show; best in months. Lou Holtz and the Misses Shaw and Campbell and Morris and Campbell stopped the show, Holtz winning the biggest honors. Clark and Bergman, hit. The Leightons, well liked. Wilfred Clark and Co., successful laughgetter. Eddy Duo, opened exceptionally good. Alla Moskova and Co., closed very good. "Where Things Happen" (Holdover), repeated. Joe Morris, Henry Borgman and Lou Holtz put on an impromtu turn that was a riot.

PANTAGES (Burton Myer, mgr.; agent, direct).—16, Average bill. "Enroute," closed well; Jimmy Gildea, feature. Charles Morati, pleased. Jessie and Dollie Miller, scored nicely. Lucy Gillette, opened, went big. Parish and Peru, versatility appreciated; hit. Creamer, Barton and Sparling, scored with songs, talk detracting.

CASINO (Lester Fountain, mgr.; agent, Ackerman-Harris).—Charles Alphin's musical comedy tabloid featured, helping business. This tab, "The Rose of Hawaiia," in closing spot, did well. Betty Williams, displayed class and ability. Ree and Delmar, opened, showing feats of strength; good. Gould and Gould, very good. Florence Bell and Co. and Rector, Weber and Talbott, out, with Raymond Whitaker and Co. replacing; well liked sketch.

HIPPODROME (Edwin A. Morris, mgr.).—8, Handling the crowds at the Hippodrome is becoming a difficult problem since the Will King Co. opened there. On the Hipp side of O'Farrell street traffic is blocked for pedestrians for more than an hour by the second show patrons, on the scene early. The past two weeks the box office closed long before the second show started. "The Radium Girl," in two acts, last week. The production surpassed previous efforts for costuming and scenery. The vaudeville section was opened by the Reckless Duo, two men, who do some very good balancing and trapeze work. A feature of the turn, and a rather difficult stunt, is that of one of the men while balanced on his head on the trapeze, holding a ring on which his partner performs. Jim and Irene Marlyn with songs, dances, violin solo by the girl, and impressions by the male member, displayed class, and closed to a hit with a 1950 conception of a cake walk. Swiss Song Birds, three women possessing good voices, and a man accompanying them on the zither, were well liked. Lalitte Ward Davis, billed as "The American Girl," was on fourth (New Acts). Rae and Faulkner, two men, doing a wop and straight, closed the vaudeville portion, preceding the King Co.

ALCAZAR (E. B. Price, mgr.).—"Hearts of the World" (picture, 18th week).

CORT (Homer F. Curran, mgr.).—"Why Marry?" with Nat Goodwin (2d week).

COLUMBIA (Gottlob & Marx, mgrs.).—"Twin Beds" (1st week).

HIPPODROME (Edwin A. Morris, mgr.).—Will King Co. (stock) and A-H & W. V. A. vaudeville.

MAJESTIC (Ben Muller, mgr.).—Del Lawrence Stock Co.

PRINCESS (Bert Levey, lessee & mgr.).—Bert Levey vaudeville.

WIGWAM (Jos. F. Bauer, mgr.).—A-H & W. V. A. vaudeville.

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Following the wedding here last week of Ethel Davis, of the Will King company, and Fred Risch, leader of Tait's Jazz Band, by Rabbi Rosenwasser, the bride and bridegroom met their friends at the St. Francis Hotel, where a wedding breakfast was served. The newly-married couple will likely appear together in vaudeville at the expiration of their present contracts.

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Nollie Clifford, an entertainer at the Pup cafe, was arraigned before a police judge on a larceny charge here last week. A patron of the cafe claimed he was robbed of $160. The manager of the cafe, who is charged with assault and battery in the case, testified that the patron had only $17.95, which he threw on the floor. The case was continued for a couple of days.

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Samuel Hume, appointed director of the Greek theatre, at the University of California,


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# ERINE-FORREST and CHURCH-GRACE

A Positive Novelty and a Surefire Hit. An Act Refined, Intimate and Classy

THE PROOF

VARIETY
September 6—Fifth Avenue
The Koban Japs (New Acts) were followed by Forrest and Church, who did exceptionally well with the young man showing musical skill with the banjo and xylophone that worked harmoniously and advantageously with his female partner's dressing and dancing.

"CLIPPER"
September 4—Fifth Avenue
Forrest and Church, a man and woman, have a pleasing act. They open with the man playing a banjo, while his partner sings and dances. The man then does a turn with the banjo, in which he tells the story of the war by playing snatches from various well-known songs. Another dance by the woman is followed by the man doing a number on the xylophone, and, for a finish, he plays the same instrument while his partner dances. They are clever performers and have an entertaining act. The man plays the xylophone well, while his partner is an excellent dancer, is chic, pretty and vivacious and wears three attractive costumes. They scored a well-deserved success.

N. Y. "TELEGRAPH"
August 26—Harlem Opera House
If bookers are in search of a refined, intimate and somewhat different act, this one should immediately attract their attention and approval. Where another pair might attempt noise and confusion, the two try to entertain in a quiet and subdued manner and succeed in making themselves agreeable. At the start the man comes forward and plays the banjo, with his partner making her appearance through a special drop of cretonne, attired as a maid of the early '60s. She sings and dances to his accompaniment. Further dancing follows, with the man showing his skill upon the xylophone, paving the way to plenty of applause. They were well liked here. Some of the big circuits can use them.

Keith's, Jersey City, Sept. 16-18
Proctor's Mt. Vernon, Sept. 19-21

Direction, ROSE & CURTIS

STOP: MANAGERS AND AGENTS: STOP

This is the act you are looking for.

Can hold any spot on any bill.

A hit now on the Coast.

RECKLESS DUO

FRANK RECKLESS, Manager
Direction, EARL & YATES, Chicago

arrived here from Boston last week. He succeeds the late Dr. Dallam Arme.

The Pacific Coast Land and Industrial Exposition opened at the Civic Auditorium, Oakland, last week. The exposition, which is scheduled to run 28 days, is being heavily attended.

Louis Jordon, a negro employe of the Barnum & Bailey show, who was struck on the head by a fellow-employe with a tent mallet during a quarrel over a game of "craps," died last week at the hospital here. The police are searching for the assailant.

Modification of lightless nights, permitting lighting of building exteriors all nights excepting Mondays and Tuesdays, will be in effect Oct. 1.

OSAKI and TAKI
in a Difficult Routine of Aerial Gymnastics
Direction, FRED BRANT

1 of the 57
Little Jerry
In Vaudeville

THE FAYNES
Touring South African Theatres

Arthur Behlm, Coast manager for Waterson, Berlin & Snyder, left for a trip to Los Angeles this week.

Owing to the inconvenience of certain foreign acts to enter and leave Canada, Ackerman & Harris will, in all probability, discontinue the booking of the Royal, Vancouver, B. C., the house lately acquired by the circuit, at least during the war.

Grace De Mar, who has been spending the summer here, left for Salt Lake City last week to resume her Orpheum tour.

The jar containing contributions for the "Belgian babies' relief, was stolen from in front of the Orpheum. Recently another jar was pilfered from the Fresno Hippodrome.

Maurice L. Adler, Witmark's road man, left for the east last week, after a successful Coast trip.

Ackerman & Harris have notified the theatre managers of the Montana one-night vaudeville stands that it will be necessary to play nets two nights if they desire to continue with the Hippodrome circuit acts.

De Vally Opera Co. will open in the Marie Antoinette theatre, in the Norman room of the Fairmount Hotel, some time in December. The theatre will seat 500.

Gloria Davis is singing between pictures at the Rialto.

## ATLANTIC CITY.

By CHARLES SCHEURER.

The Steeplechase Pier will close Saturday, according to Manager Fennan, who has had a most successful season. At the Steel Pier the programs have been decreased. Bethel's Band has departed. Daily dancing has been discontinued and the cake walks are no more. Leman and his Symphony orchestra will offer three daily concerts. Dancing occurs here Saturday nights, and the Murphy Minstrels are still featured with two daily performances. Pictures are shown twice daily. Manager W. E. Shackelford of the Million Dollar claims the record business of the season for his pier, largely in excess of 1917. The Garden Pier has returned to its popular policy of dancing. Nick Nichols' Orchestra is there. Manager S. W. Megill has found it pleases the young set.

Otis F. Peck, a tuneful organist from a local picture house, has been in district court the past week trying to find out where he stands on a contract to touch up the organ for the delectation of the patrons and the enhancement of the pictures for the sum of $85 per week, less a withheld amount of $630. Peck played but a portion of his year and is now trying to secure his $630, which rests on the peculiar supposition of whether or not the said film house fired the organist or whether he ceased tickling the keys of his own accord.

Shooting straight into a strong east wind that made the tarhawks career awkwardly and at hard angles, over 200 trapshooters of the nation battled for honors at the opening day of the four-day shoot of the Westy Hogans of the U. S. A. at the Atlantic Aviation Grounds at Albany avenue.

Accused of swindling Boardwalk merchants and hotel proprietors out of several thousand dollars through the medium of worthless checks, Jean Mullin and Alice Valentine, attractive, well dressed young women were arrested in Brooklyn by Detective Solitaire and Farley, are held pending the arrival of requisiton papers for their return to the shore. Among the victims are Ralph Misrahi, whose loss is placed at $700; M. A. Bachellor, art goods dealer at 933 Boardwalk, of $300, St. Charles Hotel, $75, and the Hanan Shoe Co., $50. There are many other instances of similar character being probed, while the police have recovered most of the stolen goods. Miss Mullin, who appeared here recently in a musical comedy attraction, is said to be a frequent visitor to the shore, where she gained the confidence of the local hotel men and merchants. Her checks were on the Corn Exchange Bank, Hudson River Branch, and returned "not known."

Four or five more productions are to be opened at the Apollo by John Cort this season, according to Nellie Revell, who was in town with "Glorianna," which had much difficulty in getting scenery and costumes to the shore for the opening night. A performance, on this account, was impossible until Friday night, the date having been previously set for Thursday.

Louis N. Cline of the Brondhurst productions and Sam Hofenstein of the Woods office are here recuperating from the strenuous life of Broadway's producing months.

Split weeks are to become actual facts at the Apollo and Globe week of Sept. 23. Margaret Anglin in "Billeted" will be at the former house and Norah Bayes will be offered by H. H. Frazee at the Globe in her present musical play.

This week finds the Apollo with an all week engagement of Henry Miller and Ruth Chatterton in "A Marriage of Convenience" and the Globe offering a return engagement of "So Long Letty," with Charlotte Greenwood starred and Herbert Cavanaugh in the leading male role. Cavanaugh has an interest to Atlantic City playgoers, as he is a son-in-law of Eugene City Comptroller and City Historian A. M. Heston.

Henry Mager, whom many amusement men claim to be the original simon pure "Nature made" editor of the "Atlantic City Observer," a publication that has hitherto been founded upon promise as much as performance, clashed with Merchantile Appraiser Schmeidler Saturday over the plebian proposal that he pay a mercantile license. Ten dollars means a whole lot to the average editor, and Mr. Mager proved no exception. But he was pried loose from that amount, and finally conceded to the separation with as good grace as might be expected under the excruciating circumstances. He's confident, however, that he'll get his money back when he tells his story to the recorder.

Ah Chung, a speed artist from the land of chop suey, who ducked the laundry game to don the gloves, made his premeire here Saturday night at the Atlantic City Sporting Club against Joe Marks, a two-fisted Quaker City battler. Ah what's his name had the misfortune to get a slashing wallop over the left eye at the opening of the second round, inflicting a scarlet gash, and after the bout had gone a round further, Referee Taylor stopped the scrap to save his eye from permanent injury.

## BOSTON.

BY LEN LIBBEY.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—The clan of Mortons not only furnished the greater portion of the bill Monday night, but in addition actually saved the show from more or less of a flop. Boston has always had a warm spot in its supposedly cold heart for the Mortons, and when the tribe increases to seven Mortons in three acts, all

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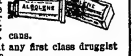

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Charles KLASS

"THE MUSICAL ENCYCLOPAEDIA"

Not a dumb act. Plays all requests by memory. Employs no plants. No two shows alike. Every show a new show—songs, talk and comedy combined with requests.

ROYAL, NEW YORK, THIS WEEK (Sept. 16). Direction, ALF. T. WILTON

# MAY B. BRILLIANT

# "THE GIRL FROM OVER THERE"

(Copyrighted)

## NEW YORK OPENING SOON


snappy, the triumph was absolute and nobody blamed the old man for throwing out his chest a bit and talking about them at the conclusion of his old specialty. But the old sure-fire bit of the hack kick that comes from an unknown source to the great bewilderment of Ma was missing Monday night. Perhaps ma's anatomy is getting tender or Pa is getting rough. Clara's single started the Mortons going. She went over as neatly as of yore and her "pop stride" might well be carried farther in livening up her act. Brother Paul with his wife (Naomi Glass) went big, but the real riot came when Sam and Kitty plodded on. The "old" they received must have warmed the cockles of their hearts and when they pulled Martha and Joe on the stage about 15 minutes later they received another ovation. The six real Mortons took the last bow, the absence of Mrs. Paul being unfortunate. The house Tuesday morning pulled some display advertising in the dailies on the triumph of the Mortons and the house, with a mediocre bill, will apparently wind up the week to capacity.

Tozart, a fighting artist, opened with a novel setting but with a poor act for its kind, but his last stunt of blocking in a red, white and blue patriotic poster from a full length picture of a woman was sure fire and put him safely over. Ciara and Emily Barry went only fairly, their union singing at entrance handicapping their later comedy stuff considerably. Bryan Lee and Mary Cranston in "A Brittany Romance" turned out to be rather crisp, although his gags about "Guess I 'tapped the wrong keg," after having milked in pantomime an imaginary cow and drinking the keg, might well be barred as a rather coarse bit for a family house. Charles Olcott went well, although the wonder is that his ten-minute travesty on comic opera has not played itself out before now. Florence Roberts and Co. in "The Woman Intervenes" ran smoothly, being an ideal type of "puchless playlet" which does not drag. The Kohan Japs closed with a short and snappy offering with a really sensational close, a bicycle on a foot balanced pole being ridden upside down in the vicinity of the flies, the rider standing on the pedals on his hands.

BOSTON (Charles Harris, mgr.; agent, U. B. O.).—"Modern Love" was featured on the film end with a vaudeville bill, including Mario and Duffy, Scott and Kane, Tom Brown, Moon and Morris, and Harry Antrim.

BIJOU (Ralph Gilman, mgr.).—Pictures. Fair.

BOWDOIN (Al Somerbee, mgr.; agent, U. B. O.).—Pop. Fair.

ST. JAMES (J. R. Somes, mgr.; agent, Quigley).—Vaudeville included the Kincaide Kilties, Cromwell and White, Youna Novelty Japs, Jeanette and The Harris the first half with the film bill headed by "The Source." Big.

GLOBE (Frank Meagher, mgr.; agent, Loew).—Pictures. Good.

ORPHEUM (Victor J. Morris, mgr.; agent, Loew).—Snappy bill, including the Melva Sisters in a novel musical act, Vance and Allen, Dave Thursby, Tom Davies and Co., Zhun and Drels, Ara Sisters. Film bill headed by Dorothy Dalton in "Vive La France." Excellent.

SCOLLAY OLYMPIA (James J. McGuinness, mgr.).—Pop. Good. "To Hell With the Kaiser" strongly featured in advertising.

GORDON'S OLYMPIA (Frank Hookalio, mgr.).—Pop with film bill headed by Alice Brady in "The Death Dance."

PARK (Thomas D. Soriero, mgr.).—Pictures. Good.

SHUBERT (E. D. Smith, mgr.).—"Maytime" still running strong.

COLONIAL (Charles J. Rich, mgr.).—"The Follies" opened Monday with the usual whale of a business. Newspaper comments laid stress Tuesday morning on the clothed limbs and the absence of the famous lack of clothing which has always been such a drawing card for the "Follies" in the years when the young men were in college rather than in the trenches.

PLYMOUTH (E. D. Smith, mgr.).—"Friendly Enemies" going like a house afire with some especially agressive advertising being cleverly handled.

WILBUR (E. D. Smith, mgr.).—"Oh Lady, Lady," fair.

MAJESTIC (E. D. Smith, mgr.).—"Experience" on last week to fair business, with Thurston, magican, underlined for a fortnight.

PARK SQUARE (Fred E. Wright, mgr.).—"Parlor, Bedroom and Bath" doing nicely, the spice making it an especially good drawing card these days.

TREMONT (Charles J. Rich, mgr.).—Lee Dilrichstein opened Monday in "The Matinee Hero." Excellent house opening night and the new show took unexpectedly well.

HOLLIS (Charles J. Rich, mgr.).—Third week of May Robson in "A Little Bit Old Fashioned." Fair.

CASINO (Charles Waldron, mgr.).—Lew Kelly in Jack Singer's "Welcome to Our City." Big.

GAYETY (Thomas H. Henry, mgr).—Mollie Williams Show. Excellent.

HOWARD (George E. Lothrop, mgr.).—"The Innocent Maids," supported by a house bill. Good.

The Henry Jewett Players opened their season Monday night with "Never Say Die." There will be a repertory season of 30 weeks at $1.50 top and the support of society patronage being sought.

Jack Donahue, of Donahue and Stuart, feature dancer of the "Kitchy-Koo" company that closed here last week, was tendered a banquet at the Georgian Saturday night by a mob of his old pals in Boston headed by Harry McCormack, a well-known newspaper man.

Laurette Taylor opens at the Hollis Sept. 30 in "Happiness."

## BUFFALO, N. Y.

BY L. B. SKEFFINGTON.

SHUBERT-TECK (John R. Oshei, mgr.).—Henry Hull in "The Man Who Came Back."

MAJESTIC (Peter C. Cornell, mgr.).—Cyril Maude in "The Saving Grace."

STAR (Peter C. Cornell, mgr.).—The Knickerbocker Players in "The Brat."

SHEA'S (Henry Carr, mgr.).—Nan Halperin, Riding School, Natali and M. Ferrari, Yates and Reed, Foster Ball, Maurice Burkhar, Four Holloways, Weber and Ridnor, McRae and Clegg.

GAYETY (R. E. Patton, mgr.).—Billy Watson and "The Beef Trust."

GARDEN (William F. Graham, mgr.).—"The Aviator Girls."

LYRIC (Charles Bowe, mgr.).—Sinyman Ali Arabs, Angeles La Croix and Co., Conrad and Saunders, Garian Trio, Rene Long, Port and De Lacey.

OLYMPIC (Bruce Fowler, mgr.).—"Little Miss Up-to-Date," presented by Menlo Moore; Harry Brooks and Co. in "The Minstrel Man," Spanish Goldinis, Edna Reming, Clark Trio.

ACADEMY (Jules Michaels, mgr.).—Academy Players in "Devil of a Time."

HIPPODROME (Harold Franklin, mgr.).—First half, "The Hun Within"; second half, Marguerite Clark in "Uncle Tom's Cabin."

STRAND (Earl L. Crabb, mgr.).—First half, Nazimova in "Toys of Fate"; second half, Viola Dana in "Flower of the Dusk."

Floyd Gibbons, the war correspondent, will lecture in Elmwood Music Hall Sept. 24.

The Garden theatre has started Sunday concerts, two each Sunday, at 2:30 and 8:30. The rest of the week the house plays burlesque.

Buffalo Lodge, No. 23, Elks, has taken Shea's outright for the evening performance Sept. 30, when all money realized from the auction sale of seats and boxes above the price paid for the show will be turned over to the lodge's war activities fund. In addition to the regular program of the house, a number of features of local interest will be presented.

## DETROIT

BY JACOB SMITH.

TEMPLE (C. G. Williams, mgr.; O. B. O.).—Rooney & Bent, Fradkin and Miss Jean Tell, Mazie King, Chris Richards, Edith Clifford, Everetts Monkey Circus, Holliday and Willette, Frank Shiles.

ORPHEUM (Tom Faland, mgr.; Loew).—Old Soldier Fiddlers, Gilroy, Haynes and Montgomery, Bert Draper, Delite, Ethel and Hardy, "Sharman Was Wrong," sketch, Hudson Sisters.

MILES (Gus Greening, mgr.).—Lawrence Johnstoan, Gladys Gilen & Co., Kimball Brothers, The Four Cuban Arbiets, Vivian and Magel, Chapian and Weils.

GARRICK (Richard H. Lawrence, mgr.).—"Maytime," second week. Next, "Kiss Burglar."

OPERA HOUSE (A. H. Warner, mgr.).—"Country Cousin." Next, "Hamilton."

GAYETY (J. M. Ward, mgr.).—"Golden Crook."

CADILLAC (Sam Levey, mgr.).—"Paris by Night."

Henry Santrey, booked indefinitely for the Regent, is conducting Victory Singing this week. Santrey is drawing down $200 per week.

Union musicians have been granted an increase and under the new scale will work 5 1-2 hours per day at the theatres. This is a half hour less than last season.

"Salome," Fox production, opened indefinite engagement at Adams theatre Sunday.

"The Great Love" was held over for a second week at the Washington.

Fred M. Shafer, manager of the Liberty, has resigned to manage the Academy of Music, New York, for William Fox.

All open time at the Powers, Grand Rapids, has been leased to Charles Seaman, of the Consolidated Theatres, Inc.

## MONTREAL.

By ARTHUR SCHALER.

HIS MAJESTY'S (Edwards & Driscoll, mgrs.).—"Eyes of Youth." Next, "A Tailor-Made Man."

PRINCESS (Abbie Wright, mgr.; agent, U. B. O.).—"Children of France"; Nellie V. Nichols; "Corner Store"; Loney Haskell; Morak Sisters; Van Brothers; Ernie and Ernie; Ramedells and Deyo. To packed houses.

LOEW'S (Ben Mills, mgr.).—Wilson Bros. headlined; Guillini Quartette; "Don't Lie to Mama"; Praino; Moryl Prince and Girle; Billie Burke, in "Pursuit of Polly. House always packed.

Several film houses have decided to increase the price five cents which will include the War Tax. The Imperial and Loew's would not raise.

The St. Denis is about to reopen, it is said, about Oct. 1. No policy reported. Loew's name mentioned.

The Empire will not open this season.

Sohmor Park is open on Sunday only now with six acts.

Domision Park closed Sept. 15, two weeks later than usual.

The Montreal Stage Employees' Union asked for a $3 a week increase which they received.

The Rialto, which changed hands about every three months since it was built, has once more changed, this time instead of pictures and stock burlesque, it is playing Yiddish plays at 10, 20, 30.

A new organ is going to be installed at Loew's theatre in a few weeks.

## NEW ORLEANS.

By O. M. SAMUEL.

ORPHEUM (Arthur White, mgr.).—Unforseen incidents militated against the bill Monday evening. The Flemings, billed, were drafted from the stage at the Orpheum, Memphis, Sunday. Pepo and Uno hurriedly open-


"A Defy Competition"

Little Jerry

The smallest man with the biggest voice

In Vaudeville Direction, J. Kaufman

KEITH'S ROYAL, NEW YORK, NEXT WEEK (Sept. 23)

The acme of light comedians That youthful couple The dainty ingenue

LOU ARCHER JEAN

Catchy Songs and Artistic Dances Direction, HARRY FITZGERALD

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**Just Finished Record Engagement in California**

**Forty Weeks With Baron Long**

*We Hate To Talk About Ourselves BUT—*

"Most wonderful dancers"—**Mae Murray.**

"Your Chaplin dance is a bear; great and can't be improved upon"—**Charlie Chaplin.**

"Beautiful dancers"—**Louise Glaum.**

"The most graceful dancers I have met"—**Henry Lehrman.**

"You have my sincere admiration of your dancing"—**Blanche Sweet.**

"May all others enjoy your dancing as I have"—**Norman Kerry.**

"The best dancers in captivity"—**Alma Rubens.**

"You folks will make a big hit in New York"—**Constance Talmadge.**

"I always was told I had clever feet; but, oh, The Fowlers have me beat"—**Benny Leonard,** champion boxer.

"Remind me very much of the Castles"—**Elliott Dexter.**

"I expect to hear great things of you when you get to New York"—**Olive Thomas.**

"If I could handle my feet the way you do I would be champion boxer of the world"—**Kid McCoy.**

"Some speed to the Fowlers"—**Barney Oldfield.**

"I sure enough enjoy your dancing"—**Tom Mix.**

—AND—

**Guy Price in Los Angeles "Evening Herald":** "They are dancers New York must reckon with. . . . The man is not handsome but oh how he can dance, and the girl has charm and personality only equaled by her dancing skill and grace. . . . Twelve feet of whirlwind originality and creativeness. . . . Just as sure as Uncle Sam is going to wallop the kaiser so these Fowlers are going to give New York and the blase east a thrill of delight."

**Salt Lake "Telegram":** "Ethyle and Addison Fowler are remarkable dancers and their artistic interpretation of several dances of their own creation met with enthusiastic approval."

**San Francisco "Call":** "The dancers, Ethyle and Addison Fowler, became instantaneous favorites. Ethyle has all the grace of a butterfly and the buoyancy that belongs to youth, and is particularly blessed by being the dancing partner of a man who knows how to dance as well as deport himself in a ballroom."



*Return after a successful and extensive world's tour, bringing something*

## Really New and Novel

*with an unlimited supply of laughs*

MABEL BILLY

# THE BELLDAYS

**WHOLESALE LAUGHTER DEALERS**

**In an Original, Versatile Comedy Creation**

**Introducing**

## "The Lady of the Falls"

**In a Long Train Evening Gown**

**Opened at Proctor's 58th Street, September 12**

**and we were more than satisfied with our reception**

**THIS WEEK:**

**First Half—Proctor's 125th Street**

**Second Half—Proctor's 23rd Street**

**For further particulars consult**

## ROSE & CURTIS


ed, doing nicely. Marguerite Farrell, carded second, reported her inability to appear through throat trouble. One of the Lander Bros. tried to deputize with monolog, but was booed off. Then Norton and Nicholson were booed also. Angie Norton stopped in the middle of the act to inform the patrons it was hard to amuse in war time. Frankie Heath appeared fourth and quieted the assemblage, doing quite well. "Somewhere in France" was well received. Lander Brothers in their regular act found favor. Bowers' Revue closed. Manager White secured an act from the Palace to replace Miss Farrell Tuesday.

CRESCENT (Walter Kattman, mgr.).—Barlow and Hurst gathered first half encomiums. Arthur Rigby was another to score largely. Williams Sisters started proceedings brightly. O'Brien, Havel and Valeska had easy sailing. Lockhard and Laddie, appearing last, were liked immensely.

PALACE (Sam Myers, mgr.).—Brierre and King, refreshingly youthful and appealing. Tossing Austine, registered. Frazer, Bunce and Harding, impressed. Carl Rosini, closing, held the audience.

TULANE (T. C. Campbell, mgr.).—Theda Bara in, "Salome," film.

STRAND (Foster Elroyd, mgr.).—Mary Pickford in "Jobanna Enlists," film.

Rube Welch is framing a show composed of his wife, Kitty Francis, and five acts, to tour the southern one-nighters and cantonments.

"Watch Your Step" comes to the Tulane next week. The show has been doing a phenomenal business in the south.

Paradoxical as it may seem, the theatres that remained open here all summer did a larger business during the heated term than was accorded during the winter months.

### PHILADELPHIA.

By JUVENILE.

KEITH'S (H. T. Jordan, mgr.).—One of the best dramatic sketches ever presented in vaudeville, surrounded by plenty of comedy and singing, furnished fine entertainment for a capacity audience Monday afternoon. This house has a tremendous Jewish patronage, and there was a complete sell-out long before it was time to open the doors. A holiday audience is always a surefire for the artists and the show went through with a bang from start to finish, but in this case all the acts deserved all they received. Hobart Bosworth and his splendid company in the Jack London thriller, "The Sea Wolf," held the headline position right up to the topnotch mark. Vaudeville can stand for anything after watching Bosworth put this bit of dramatic acting over. There isn't anything stronger in the two-a-day, and it held Monday's audience thrilled from the time the motion pictures, used as an introductory, started until Mr. Bosworth and his funny-looking dog took some extra bows. The sketch is unusually well played for a dramatic playlet and adequate stage setting makes it more convincing. Bob Hall, an extemporaneous monologist, followed the Bosworth play and made up a song on the most striking situations. It was clever work and gave Hall a great start with the house. He sang about people in the audience and then made up songs on subjects called by the patrons. It is likely he has one or two plants to give him a start, but they are so well covered that few get wise and there is enough original matter used to make his act a genuine novelty that scored one of the biggest hits of the bill. The Three Bobs opened the show with their speedy club juggling and comedy, doing especially well in the spot and getting a good hand for their work. A pleasing little singing and talking skit by Buzzell and Parker followed and then came the Werner-Amoros Co., with their varied act. The instrumental music helped considerably and the trio drew down a liberal amount of applause. The unmasking of the female impersonator created more surprise than expected, and won the violinist an extra encore, dragging the act out a bit too long. Keller Mack and Anna Earl did very nicely with their singing and comedy skit. This is a return date for this couple and they were given a warm welcome. Miss Earl is an earnest worker, and developed into quite a useful foil for Mack's droll style of comedy and the act is a good laugh winner for any bill. Joe Parsons and Dave Irwin have a novel way of introducing their singing turn, opening in full stage and starting their act like a dramatic playlet. A note is handed them in which the manager says he is tired of their acting and wants something else. One suggests singing and here the boys prove the manager knew what he was talking about, for they can sing. It's a nice little idea and all Parsons and Irwin need is to get some new songs and they will fit in as a bit anywhere good singing is enjoyed. J. C. Mack and Co., with a real olio hokum act called "Mother's Boy" rocked the holiday audience in their seats. Mack is the whole act, using two others as feeders. He dresses in eccentric make-up; appearing as a wrinkled old woman, and his method of handling his comedy talk is a sure laugh-getter. Mack has been playing most of the small time around here and this is his first appearance in Keith's since he was a member of the Morosco Stock and Lawrence act, but there is no question about his ability to make any audience laugh. Mons. Adolphus and Co. closed the bill with a very pretty dancing turn. Being a Russian act, it held the audience better than most of the closing acts seen here and won a lot of applause.

COLONIAL (H. A. Smith, mgr.).—First half—Billy Bouncer's Circus; Hamilton & Barnes; Eddie & Ramsey in "Charlie's Visit"; F. Barrett Carman; Whirling Brunettes and the film feature, "How Could You, Jean?" Last half—O'Malley; Doris Dale; Vernon-

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El Cota may not be the world's greatest xylophone player, as he is billed by the Proctor press department, but he certainly ranks very close to that particular spot on the ladder of fame.

On a bill Thursday night, in which musical offerings predominated, El Cota ranked with the best, and received the lion's share of applause. He gave a variety of selections, ranging from classical to ragtime, mixing sufficient grotesque movements to keep the audience laughing as well as entertained.

Dainty Jean Sothern, the photoplay favorite, and Claire Vincent, a Broadway star appearing with Frank H. Gardner and company in "No Trespassing," a comedy, divided honors for second place on the program.

# EL COTA

*Riot of Music and Comedy*

**This Week, Sept. 16**

**First Half, Proctor's 58th St.**
**Last Half, Proctor's, Yonkers, N. Y.**

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Hurl Falls; Three Sterling Sisters; Oriental Quartette and pictures.

ALLEGHENY (Joseph Cohen, mgr.).—"The Lincoln Highwayman"; Bud Snyder & Co.; Greenlee & Williams; Leo Zarell Troupe; Henry Heniere and the film feature, "The Still Alarm."

NIXON (E. Perry, mgr.).—Bily Kinkalde; Lewis & Norton; "Come Across"; Mullen & Coogan; Four Valdares; film feature, "When I Come Back to You."

NIXON'S GRAND OPERA HOUSE (W. D. Wegefarth, mgr.).—Kaufmann Bros.; Stan Stanley & Co.; James O'Brien and the Southern Girls; Regina Connelli & Ruby Craven in "Moondown"; Carl Emmy's Pets; Martelle and the film feature is "A Fight for Millions."

GLOBE (Sabloskey & McGuirk, mgrs.).—"Pardon Me," a musical comedy; Maurice Samuels & Co. in "A Day at Ellis Island"; "Violets," a musical comedy; Jack Marley; Frankie Fay and Jazz Boys; Picola Midgets; White Steppers and pictures.

WILLIAM PENN (G. W. Metzel, mgr.).—First half—"Bon Bons," a musical comedy; Bowers, Walters & Croker; Jonny Jones and Marion Greenlee in "What Did You Do"; Belle Sisters and the film feature, Marion Davies in "Cecelia of the Pink Roses." Last half—Mills & Lockwood in "Nature's Nobleman," with four other acts and the film feature, "The Death Dance."

KEYSTONE (M. W. Taylor, mgr.).—James R. Frazer & Co. in "Yucatan"; Mr. and Mrs. Sydney Payne in "The Drudge"; Al Tyler; Sidney & Townley; Three Kashner Girls; Eddie Montrose and motion pictures.

BROADWAY (Chas. Shisler, mgr.).—First half—"The Bonfire of Old Empires"; Eugene Emmett; Musical Lunds; motion pictures. Last half—A. Seymour Brown & Co. in "Where There's a Will There's a Way"; four other acts and pictures.

CROSS KEYS (Sabloskey & McGuirk, mgrs.).—A. Seymour Brown in "Where There's a Will There's a Way"; Ross & Cook; Dadula & De Noir; Hanlon & Clifton and motion pictures.

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Charlotte Walker and members of the "Nancy Lee" company gave a benefit performance at the Garrick on Thursday of this week in aid of the Overseas Tobacco Fund.

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The future of the old Walnut Street Theatre is still in doubt. It was advertised to open this week with a popular attraction booked and Charles C. Wanamaker and Thomas Dougherty, who are associated with G. G. Nixon-Nirdlinger, are reported to have taken over the house which was advertised for public sale.

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Joe Hortiz will rejoin Dumont's Minstrels the week of Sept. 30. He will be featured and will offer some new songs and sketches.

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Jones and Sylvester are playing at the Broadway this week. They play the Globe next week and then start for the Coast, where they will inspect Aubrey Pringle's new cafe at Venice, Cal.

## PROVIDENCE

BY KARL K. KLARK.

SHUBERT MAJESTIC (Col. Felix R. Wendleschaefer, mgr.).—"Miss, I Don't Know," with indications of a good week. Good house opening night.

OPERA HOUSE (Col. Felix R. Wendleschaefer, mgr.).—"Mrs. Wiggins of the Cabbage Patch." Frederick Forrest in cast. This kind of play is evidently being tried by the house as an experiment. The Emery last season tried this sort and failed to win out. Fifty cents top matinees and $1 nights.

KEITH'S (Charles Lovenberg, mgr.).—The opening of the vaudeville at Keith's is an annual local event. Heading the opening bill is Hermaine Shone in "The Best Sellers," liked, Mme. Burnell, Private Louis Hart (British Army) and Co., Bessie Browning (former partner Jack Denny is overseas), appears alone to good advantage; Juliet, Green and Parker, Eddi and Edith Adair, Tilu and Ward, Evelyn Dolly, pictures.

EMERY (Martin R. Toohey, mgr.).—Jack and Tommy Wier, Walter Nealand and Co., Lorrada's Models, Calvin and Thornton, Reed and Whiting. Last half, Capt. Barnett and Son, The Two Donals, Flo and Ollie Walters, LeVeaux.

FAY'S (Edward M. Fay, mgr.).—"Western Days," Spencer and Holden, Curran and Swor, Horan and Bascon, Joe Bertini, "Gay Parisians," pictures.

COLONIAL (Robert J. McDonald, mgr.).—Harry Hastings "Big Show" made a good start. A fairly good show and specialties proved a treat.

SCENIC (Pawtucket).—First half, Lydia Barry, Whiteside Sisters, Mabel Fonda Trio, Johnston and Cane. Last half, "Hands Across the Sea," Dale and Boyle, Reynolds and White.

BIJOU (Woonsocket).—Firt half, "Hands Across the Sea," Reynolds and White, Louise Huff. Last half, Lydia Barry, the Whiteside Sisters, Mabel Fonda Trio.

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Billy Lynn, a Providence boy and graduate of Brown, here last summer with the Lyric Musical Comedy Company, is in "Miss, I Don't Know" at the Shubert Majestic this week.

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Billy Sunday opens his campaign in this city Sunday. The big tabernacle was dedicated last Sunday with thousands in attendance. As yet none of the managers has announced any cut in prices during Billy's stay here.

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Sailor Jim White, strong man of the navy, was an added attraction at Fay's last week in the interest of the "Our Boys in France" Tobacco Fund. During the week Fay's audiences contributed a total of $1,150.76 to the fund as the result of White's act and his appeal for smokes for the boys over there.

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Mme. Jacob P. Adler and her company were here Monday in "Mothers of the World" at Infantry Hall before a full house of local Jewish people. The play was in Yiddish and declared to have been the finest seen in this city for some time.

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Floyd Gibbons, Chicago Tribune war correspondent, appeared at the Shubert Majestic here last Sunday, speaking to small audiences hoth in the afternoon and evening. He appeared under the auspices of the Providence Journal and in the interests of the "Our Boys in France" Tobacco Fund.

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Mollie Williams and her company at the Colonial last week broke the season's records to date.

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Paul N. Denish, of East Providence, formerly in vaudeville, has been made song instructor at Fort Wetherill, at Newport, according to an announcement received here this week. The young man is a member of the 21st C. A. Band.

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In court last week the Providence Theatre Co. pleaded guilty to a charge of employing, as an usher, a girl under 16 years of age, Aug. 30, and was fined $20 and costs. The complaint was made by Chief Factory Inspector J. Ellery Hudson.

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Robert J. McDonald, formerly manager of a house at Holyoke, Mass., has been named manager of the Colonial (burlesque) here. He has already assumed his duties.

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Theatres in Rhode Island which have permitted Uncle Sam's Four-Minute men to speak from their stages were presented with certificates Monday night in appreciation of the national service rendered. Providence theatres which received the certificates are Shubert Majestic, Keith's, Opera House, Colonial, Fay's, Emery, Strand, Casino, Empire, Gaiety and Bijou.

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"Experience," which has played this city several times, is booked at the Shubert Majestic for another return engagement, week opening Sept. 23.

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According to all reports Blanche Bates and Holbrook Blinn in "Getting Together" were not the success here last week it was anticipated they would be.

## ROCHESTER, N. Y.

By L. B. SKEFFINGTON.

LYCEUM (W. R. Corris, mgr.).—First half of week "Seven Days' Leave"; second half, George Arliss in "Hamilton."

TEMPLE (J. H. Finn, mgr.).—Lambert and Ball, Dorce's Imperial Quintet, Milo? Alfred Latell, John R. Gordon and Co., Ethel Hopkins, Kane, Morey and Moore, Rose and Moon.

FAY'S (W. Sarr, mgr.).—Tozegam Arabs, Musical Tweeds, Harlan Sisters, Morgan and Ayres, Joe Brennan, Halson and Moran, Twedo Dan in "All Fur Her."

GAYETY (J. Yalo, mgr.).—"The Bostonians."

FAMILY (John H. H. Fennyvessey, mgr.).—"The Allies Patriotic Revue," Three Alvarettas, Romain and Moreno, Charles Bennah, Dutell and Covey, Ball Brothers and Co., Greenof and Tina, Amy Gray and Co., Musical Zanos.

VICTORIA (John J. Farren, mgr.).—Follies De Vogue, top vaudeville; screen features, Virginia Pearson in "Queen of Hearts" and Alma Reubens in "The Ghost Flower."

PICCADILLY (Howard W. Shannon, mgr.).—Pauline Frederick in "Fedora," first half; Irene Castle in "Stranded in Arcady," second half.

REGENT (William A. Callhan, mgr.).—Geraldine Farrar in "The Turn of the Wheel," first half; Madge Kennedy and Tom Moore in "The Kingdom of Youth," second half.

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When Mable Wilbur played here in "Her Regiment" last week she had the privilege of nestling right down in her own home and her own room. Rochester has been Miss Wilbur's home during her successful years on the stage and although she has visited here many times privately, her professional visits have been few.

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George I. Matthews, special representative of Verihest Pictures, has been in town promoting "A Mormon Maid," in connection with the red-hot anti-Mormon crusade which is now under way throughout this section. Mr. Matthews planted columns of copy in the local papers, addressed the ministers and anti-Mormons and in other ways made quite a furore with his picture.

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Thomas Martell, captain of the local Protectives, and assistant to Edgar F. Edwards, secretary and manager of the Rochester Exposition Association, has resigned to accept a position with the Commission on Training Camp Activities. He will be detailed as an assistant to the director of the division of Liberty theaters.

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Movette, Inc., a local concern, shot some pictures during the horse show with its miniature outfit. These were shown on a three-foot screen in a parlor of a down town hotel the other night. The pictures are very good and the whole thing was designed to show that movies may be taken as pastime and for private family purposes. However, owing to the cost, it is not supposed that home-spun movies shown in the home will displace the theatres for some time yet.

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Tom Brown, one of the famous "Six Brown Brothers," whose saxophone playing is known in every home that boasts a phonograph, passed through Rochester early this week with a party of friends, on their way west. The party consisted of his composer, Ernie Erdmann; two of his brothers, Harry and Alec, and Joseph A. Eckel. Mr. Eckel is a New York booking agent, through whom the local Victoria gets its vaudeville. The Thespians stopped in Rochester over Sunday and Monday as the guests of Manager Jack Farren, of the


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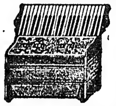
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The recent order establishing a dry zone in down town Rochester, taking in all of the local theatres and large hotels, on account of the fact that army training schools are situated in the central portions of the city, has been passed up temporarily. United States District Attorney Stephen J. Lockwood says that the order has not been rescinded and is merely in abeyance temporarily. In the meantime the dealers in wet goods are busy cleaning house in an effort to stave off the enforcement of the order. But it would seem that the handwriting on the wall is sufficiently clear and that the wets are bound to lose, no matter what happens.

## SYRACUSE, N. Y.

BY CHESTER B. BAHN.

EMPIRE (M. E. Wolff, mgr.; Francis P. Martin, rep.).—16-18, George Arliss in "Hamilton." Mr. Arliss adds another distinctive characterization to historic stage portraiture as Hamilton. Emmett C. King and Hardee C. King are constantly in the picture as Jefferson and Monroe, respectively. Coralinn Waide, late of the Knickerbocker Players stock at the Empire, does an effective bit as the siren who seeks to entrap Hamilton. Business good. Thursday, dark. Friday and Saturday, Lou Tellegen in "Blind Youth." Good advance sale.

WIETING (James Barnes, mgr.).—All week, "Parlor, Bedroom and Bath." The comedy is not, as the posters used here delicately suggest, principally bedroom and bath, but exclusively parlor. The cast is of the usual road calibre. Rain, to some extent, cut the first night audience, while the strong opposition at the Empire also made its effect felt. Next Monday, Floyd Gibbons, war correspondent.

BASTABLE (Stephen Bastable, mgr.).—First half, burlesque, "Hip, Hip, Hooray Girls." Show better than the average. Snappy comedy, good music and plenty of it, with elaborate costumes and scenic effects, and a lively chorus. One of the features again this season are the six diving girls. Fine business. Last half, "Mutt and Jeff."

TEMPLE (Albert A. Van Auken, mgr.).—First half, top notch bill with Louis Brocade's singing novelty capturing applause honors. Kilkenny Trio, close second. Harmony Kings, well to the front. Clayton and Lennie, "On the Boulevard," scored hit. Red and Blondy better than usual, opener Burns and Ardine, singing and dancing, kept the first night audience in until the final curtain.

CRESCENT (William Brown, mgr.).—First half, Melodious skit offered by the Novelty Minstrels, headlined and deserves the place. Allman and Nevins, good. Wood and Helt, likewise good. Petroffs, painting fiends, better than ordinary act of similar line. Cooper and Lacy, mostly dance, and three girls in a series of songs round out the program.

The Fort Ontario Players, organized from the dramatic talent in the Army Medical Department detachments stationed at Fort Ontario, produced "Carry On" and three other one-act plays at the Richardson, Oswego, N. Y., Sept. 17, following which the Players will appear in Syracuse and other cities. Edward Goodman, founder of the Washington Square Players, and now a private at Fort Ontario, is directing the productions.

The Colonial, Utica, is now open for the season. Sid Allen is manager of the house, while Harry J. McCormick is orchestra leader. Vaudeville and pictures.

George H. Bubb, formerly manager of the Lycoming Opera House at Williamsport, Pa., has been named manager of the Mozart at Elmira.

## TORONTO.

ROYAL ALEXANDRA (L. Solman, mgr.).—"Fair and Warmer." Next, "Rock-a-Bye Baby."

NEW PRINCESS (O. B. Sheppard, mgr.).—"Have a Heart." Next, "Hitchy Koo," with Raymond Hitchcock.

GRAND (A. J. Small, mgr.).—"The Marriage Question." Next, "Daddy Long Legs."

SHEA'S (J. Shea, mgr.).—The Burr Twins, Arnaut Brothers, Harry Hines, Jane Courthope & Co., Bennett Sisters, Clara Howard, Ioleen Sisters, Madison Winchester.

LOEW'S (J. Bernstein, mgr.).—"Cabaret de Luxe," Buddy Walker, The Jespers, H. Guy Woodward & Co., Conrad & Goodwin, Chas. G. Lawlor Co., Special M. P., Wm. S. Hart in "Riddle Gawn". Special M. P., "The Geezer of Berlin."

SHEA'S HIPPODROME (A. C. McArdle, mgr.).—14, Frizyama Japanese 4, Arthur Lavine & Co., Quinn & De Rex, Australian, Stan Stanley. Special M. P., "The Eyes of Julia Deep," with Miss Mary Miles Minter. Jesse Parker & Co., Harry & Edith West.

STAR (Dan T. Pierce, mgr.).—"Midnight Maidens." Next, "Oriental Burlesquers."

GAYETY (T. W. Busey, mgr.).—"The Best Show in Town." Next, "Golden Crook."

ALLEN (J. & J. J. Allen, mgrs.).—"Till I Come Back to You," with Bryant Washburn, moving picture. *Hartley.*

## VANCOUVER, B. C.

BY H. P. NEWBERRY.

EMPRESS (Geo. B. Howard, mgr.).—9, for their second play the Empress Stock had "The Brat," with Margaret Marriott in the lead. Next "The Thirteenth Chair," featuring Edythe Elliott. Business very good.

AVENUE (Vic Scott, mgr.).—Dark.

ROYAL (Chas. E. Royal, mgr.).—9, Hippodrome vaudeville to good houses. First half, Harmony Maids, Loi Mon Kim, four other acts and feature film. Second half, Paul Kelst Co. in sketch, five other acts and feature photoplay.

ORPHEUM (Jas. Pilling, mgr.).—9, Julius Fannen and Wilbur Mack (assisted by Gladys Lockwood) in "A Pair of Tickets," two headline acts "Creole Fashion Plate," very good. Albert Vertchamp, excellent. Fisher and Howley, in favor. Mellette Sisters, popular. Heros and Preston, well liked. Capacity houses.

PANTAGES (Geo. B. Pantages, mgr.).—"He's A Devil" tops bill, "Red Fox Trot," Wheeler and Potter, The Norvelles, Miller Packer and Selz. Business excellent.

Ray Collins, leading man at the Empress, recently figured in a fight when he was forced to prevent the stealing of his car, which had been left standing outside the theatre.

The management of the Avenue has not announced the coming list of attractions. Last season the house played legitimate shows.

## WASHINGTON, D. C.

BY HARDIE MEAKIN.

KEITH'S (Roland S. Robbins, mgr.).—Blanche Ring, went big; Herbert Clifton, fine; Joe Jackson, usual hit; Frances Nordstrom and Wm. Pickman in "All Wrong," laugh; Wilton Sisters did well; "Crosby's Corners," with Felix Rush, liked; Asahi, Japanese, excellent; Olga and Mishka Co., good dancers.

NATIONAL (William Fowler, mgr.).—John Cort's new musical comedy, "Glorianna," with an exceptionally good cast, opened Monday night, considerable interest being shown in the production.

POLI'S (G. T. Harris, mgr.).—Jane Cowl in "Information Please," written by Miss Cowl and Jane Murfin, excellent cast, headed by Orme Caldara, Alan Brooks and Blanche Yurka.

COSMOS (B. Brylawski, mgr.).—The Golden Bird and Hattie Kitchner; Marva Rhen, assisted by Bertie Fitch; Jenks and Allen; Albert Cardo and Rae Noel; Bartello and Brother; Howard Langford; Joe Farrell; Taylor Trio.

GAYETY (Harry Jarboe, mgr.).—"Merry Rounders."

LYCEUM (M. Thomashesky, mgr.).—"Auto Girls," featuring a Washington girl, Carol Sherwood.

LOEW'S COLUMBIA (Lawrence Beatus, mgr.).—Marguerite Clark in "Out of a Clear Sky," first half; Ethel Clayton in "The Girl Who Came Back," with Fatty Arbuckle in "The Cook" as an added feature, second half.

The Folly is offering "Stranded on the Mexican Border."

Practically every member of the police force were the guests of Lawrence Beatus, manager of Loew's Columbia, Sunday morning, when the Government film, "Fit to Fight," was especially shown for the capital's protectors. Gen. William C. Gorgas, head of the Medical Department of the Army, with Colonel William F. Snow made short addresses, as also did Major Pullman, Washington's youthful Chief of Police. The film, "Fit to Fight," will be shown in every camp and cantonment in the entire country.


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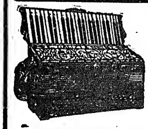
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"Enough of 'Everything' to equip a dozen musical comedies."—LOUIS DE FOE in "World."

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# NEWS OF THE FILM WORLD

Mary MacLaren (Universal) has received a commission in the United States Navy.

"The Road to France," a World feature, will be released Oct. 14.

Another war "special" has been made by the Metro, "Wilson and the Kaiser," which will be released in October.

Franklyn Farnum is back with the U, but not engaged in any starring subjects, but working with some of the feminine stars.

Harry Dull is now attached to the American Red Cross film division, located in New York for the present.

Julia Dean, who is playing in "The Woman on the Index," has signed a contract to appear in a film by Abraham S. Schomer.

Clara Kimball Young's present feature, "Through the Dark" is expected to be ready for the screen Oct. 1.

"The Border Raiders," a western, featuring George Larkin and Betty Compson, will be released by Pathe, Oct. 6.

Geraldine Farrar's second Goldwyn, entitled "The Hell Cat," will not be released until Nov. 11.

The Plaza, Lowell, Mass., has been reopened under the management of Joseph Morency with pictures.

United Pictures of America and General Films have entered into an agreement for cooperation in distribution.

G. G. Rich has been appointed to the position of branch manager of the Cincinnati exchange of Famous Players.

Charles Ray's new Paramount picture, produced under the supervision of Thomas H. Ince, will be released Sept. 29.

"Her Country First" is the next Paramount release with Vivian Martin starred. Sept. 22 is date set.

The first Paramount picture starring Dorothy Gish has been entitled "Battling Jane." It will be released Oct. 6.

The title of the Triangle vehicle for Rosemary Thebe has been changed from "Out of Western Seas" to "Love's Pay Day." It will be released the later end of September.

The Western Photoplays, Inc., new episode serial, "Wolves of Kultur," with Leah Baird and Sheldon Lewis in the leading roles, will be released through Pathe, Oct. 13.

The second of a series of patriotic Perret productions, has been named "Stars of Glory," and will be a successor to "Lafayette, We Come," now being released by the Affiliated.

Ted Miller, managing the Pittsburgh office of the Select for the past six months, is in New York and will return to his first love—that of managing legitimate shows.

Adele Blood left last week for Salt Lake City, where she is to appear in a special serial picture being produced by the Adele Blood Pictures Corp.

Nazimova has just finished "Eye for Eye," which will be released the latter part of October, and is now working on "The Red Lantern."

The Consolidated Film Co., San Francisco, Marion Cohn, president, have secured the Hearst International Film Service for the Northwest territory.

Douglas Fairbanks will shortly film "Arizona" for Artcraft. It will be the second screen version of Augustus Thomas' stage success.

Work on the second of Dorothy Gish's series of Paramount pictures began last week. The title will be "The Hope Chest," by Mark Lee Luther.

Colin Campbell is to remain with the Universal as a special director for some time to come, Campbell coming to the U from the Selig Co.

"Triumph of Transportation," to be released by Pathe, Oct. 6, is inspired by the accomplishments achieved by the American Transport Service.

"The Queen for a While," a comedy drama by George Edwards Hall, will be first of a series of eight features which Harold J. Binney is producing, with Vangie Valentine as the star.

J. Stuart Blackton's next feature is to be "The Battle Cry of Liberty." The production will have for its basis a story written by Charles T. Dazey and the producer in collaboration.

"A Woman of Impulses," the new Paramount starring Lina Cavalieri, is a picturization by Eve Unsell of the stage play of the same name. The picture will be released Sept. 29.

The third U. S. official war picture to be issued by the Division of Films, Committee of Public Information, will be entitled "Under Four Flags." It will be given its first public showing early in November.

Harry H. Thomas has been engaged by the United Pictures Theatres of America as field marshal of the United's activities in Long Island, Connecticut and New York as far north as Albany.

L. J. Nyberg, of the W. H. Clifford Pictures Company, has decided to shelve all of his picture activities until after the war. He will devote much of his time to the military training camp entertainment programs.

At the regular meeting of the Associated Motion Picture Advertisers Thursday, the date for the banquet to be given under its auspices in conjunction with the National Association of the M. P. Industry is to be set.

"Virtuous Wives," the Owen Johnson story of that title which appeared in the Cosmopolitan, has been chosen as the first picture subject for Anita Stewart, with George Loane Tucker directing. "In Old Kentucky" is reported as the second subject for Miss Stewart.

Work on Doris Kenyon's latest picture, to be produced by her own company, "Wild Honey," was started this week under the direction of Francis J. Grandon. The story has been adapted for the screen by Francis J. Grandon.

In a decision establishing a precedent in the picture industry the Federal Trade Commission, Sept. 16, ordered the Stanley Booking Corporation to desist from practices designed to force film producers and theatres to deal with each other through the corporation.

Monte M. Katterjohn, staff author at Lasky's studio, is carrying out the most pretentious publicity campaign ever attempted by a writer. He is matching the advertising space of the Los Angeles theatres and the Artcraft, in the picture section of the Los Angeles "Herald."

Mike Donlin has quit picture work for the present, having gone on the road with one of the "Turn to the Right" companies. Mike wrote a New York friend last week that he had registered for the new draft by signing his card at the American consulate in Montreal, where the show was playing last week.

Herbert Rothchild and Eugene Roth, president and general manager respectively, of the California theatre, San Francisco, left for New York last week. They were accompanied by Mortimer Fleischacker, banker. The trip is said to concern a deal involving one of New York's leading picture theatres, and a San Francisco house.

Stan Laurel, the British Charlie Chaplin, has signed a contract with the Rolin Film Co. (Pathe) for the production of a series of eight comedies. Mr. Laurel is a slapstick comedian on the same style as the American exponent of this type of comedy. The first release, "There's No Place Like Jail," is scheduled for Oct. 6.

EDITH LYLE

In the leading feminine roles, "JOHNNY GET YOUR GUN" with Louis Bennison and "THIS WAY OUT" with Frank Craven, has been placed under contract for a special feature film production under the direction of George Foster Platt.

Miss Lyle is now on the Coast, where the work of finishing the production is rapidly nearing completion, and will return east early in October to appear in a new Broadway production on the speaking stage.

## IN THE MOVIES.

By WELLINGTON CROSS.

(With "In Everything" as the Motif.)

I'm as nutty as a squirrel
Since I tried the movie whirl,
It keeps me jumping and humping all the day long.
I wanta say it's got me—
I could never get a thrill
Out of any job until
I made this try—I think I'll die—I'll tell you why.

CHORUS.

I had to climb a cliff, or jump a lake, 'n Everything,
I had to smile no matter how I ached, 'n Everything—
And the flies all gathered round,
When my make-up face they found;
With Samson's powers
I juggled towers, with my hands, 'n Everything,
I had to pose out in the boiling sun,'n Everything;
I had to bean a villain with a gun, 'n Everything.
I got on the job at 6 A. M.;
Oh the life's a perfect gem.
Until you break a leg, an arm, a neck, 'n Everything.

I usta think that vaudeville
Looked real good to me, until
I met a guy who said his game—was movie fame—
I wanta say he got me.
Then I left the Orpheum time,
And took chances with my spine,
And it's all black and blue, I'm telling you.

CHORUS.

I had to grab a gat and get a guy 'n Everything;
I had to love and lure and leer and laugh, 'n Everything,
I had to cop that Chaplin step,
I had to have that Fairbanks pep,
I worked for hours, got hit with showers
Of pies, 'n Everything.
I had to get that swagger Bushman style 'n Everything,
I had to nab that Fatty Arbuckle smile 'n Everthing,
But if I make that movie stride
You just watch my millions ride,
I'm gonna buy a bunch of Bonds 'n Buicks 'n Everything.

(Apologies to AL JOLSON.)

Albert Capellani is in Gloucester, Mass., directing the final scenes of "An Eye for An Eye," the Metro feature starring Nazimova. Mr. Capellani is said to secure his best results by directing his star from beginning to end of the scene, not stopping for close-ups or flash-backs. These are taken at leisure. In this way, when once the star has become worked up to the desired pitch there is no chance for a let-down until the scene is finished.

William J. Clark, secretary and treasurer of the Affiliated Distributors Corporation, is in New York, having come on from Grand Rapids to arrange the details in connection with the contract recently closed with the Mutual, whereby the latter takes over the shipping contract and actual physical distribution of the Affiliated production. He has also completed negotiations for the purchase of a number of productions to be released immediately after "Lafayette, We Come."

"Private Peat," one of the best "sellers" of last year, has been filmed by the Famous Players-Lasky Corporation, with the author himself, Private Harold R. Peat, in the title role. With the exception of a few slight changes, such as substituting an American setting for the original Canadian scenes, the text of the book will be closely adhered to. The picture, made at the Fort Lee studios of the producing firm, was directed by Edward Jose. The release date has been set for early in October.

## RATS' INVESTIGATION.

(Continued from page 6.)

A. "I think I had gotten the first $500 back. Am pretty sure I had."

Mr. Sapinsky: "You paid your five per cent. levy?"

A. "Yes."

Q. "Did you ever see a report on how the Boston fund was expended?"

A. "The only thing I saw was in the trade papers." (The printed lists as made in the "Player.")

Q. "Was any statement made in the meetings on the expenditure of the levy fund?"

A. "Only a casual mention of items."

Q. "Did you know there was a joint account in the Greenwich Bank?"

A. "No."

Mountford took the chair, Mr. Myers asking several questions. Referring to the check Fitzpatrick cashed for Pollock, he asked:

Q. "Was that check on your bank?"

A. "Yes."

Q. "The Rats had no account in your bank?"

A. "No."

The matter of the bail cases was again gone into and it developed that there were two women arrested on two different occasions, necessitating placing $1,000 as bail twice.

Mr. Sapinsky: Q. "The two checks you mentioned last week were cashed by Fitzpatrick and the money given to Pollock?"

A. "Yes. He wanted cash, as he had loaned me cash."

Q. "When were the women bailed out. Was it day or night?"

A. "It was midnight."

Q. "In both cases you had $500 with you?"

A. "Yes, more than that."

Q. "Why didn't the Rats give Pollock the cash?"

A. "They had no money."

Q. "How about the account in the Greenwich?"

Mountford looked over the transcript of the Greenwich account. He said that on that date there was only a balance of $273 and "not $10,000, as some of the papers had been careful to state last week." However, further perusal of the transcript led to a different conclusion, and Mr. Sapinsky immediately asked:

Q. "I notice that on the 15th of March there was a deposit of $500 and on March 16 there was a withdrawal of $500; was that the bail money furnished?"

A. "No, sir."

Mr. Myers: "Kindly explain the $898 check drawn for Mr. Myers?"

A. "There were judgments in the city courts against us and counsel told us to settle."

Mr. Sapinsky: "And that same amount was deposited by the Rats to your account?"

A. "Yes."

At this point the Referee asked if all the testimony was in. It was agreed that it was. Thereupon, Mountford asked the court if he could not make his enlightening statement. He first asked that Mr. Sapinsky place in evidence the transcript of his (Mountford's) bank account, which he could not understand how the attorney procured.

Mountford proceeded to question himself, going over points which he made in his answer to the Pemherton petition and drawing from Mr. Sapinsky the venture that "it is foolish." The Referee, however, permitted the witness to talk at length, although he did say at one point that he had allowed him (Mountford) enough soap boxes already.

Mr. Mountford:

Q. "Mr. Mountford, tell us what you know about the Pemberton case?"

Objected to by Mr. Sapinsky as incompetent.

Mr. Mountford:

"The statement was made at last hearing that I had thousands of dollars on deposit. I wish to say there was never more than $1,500 on balance at any time. Mr. Mountford, have you any other bank account?"

A. "No."

Q. "Mr. Mountford, did you ever take any money of the Rats and directly or indirectly apply it to your own use?"

A. "No."

Q. "Do you remember that Mr. Cooke testified that members were told that they were buying first mortgage bonds, but that they got second mortgage bonds. Is that correct?"

A. "No."

Mountford then explained he had written to R. V. Alexander, a Lancaster lawyer, putting to the attorney some 18 questions which he had in typewritten form. Alexander was a member of the Lancaster and Chemung enterprises. The questions and answers caused a discussion between Mr. Sapinsky and the Referee as the procedure, where an absent witness was introduced, although that witness could not be produced for cross examination. Mr. Schuldenfrei said it was an irregular proceeding.

Mountford said the questions were to show that when he left the Rats the Lancaster property was allowed to go to rack and ruin, and he also said all the employees were afterwards taken over by the Keith interests there, whose theatre was just emerging from a receivership. The name of Dennis O'Brien was mentioned several times, the purpose being that he had advised on the steps taken in the Lancaster deal. Before leaving the "questionnaire" there was mention of a certified check for $500, supposed to have been given Cooke and supposed not to have been received in the Rats' office.

Mountford continued questioning himself:

Q. "Mr. Mountford, tell us the facts as you known them about the burglary?"

A. "I had a letter from one McIneray to meet him and we went upstairs." Mountford here showed a statement from McInerny, a burlesque actor. There was a discussion as to the probative value of the affidavit, which was unsigned. That was because the original was in Washington, in possession of the Federal Trades Commission, Mountford said. Witness continuing:

"We went up to the Rats' office. Boxes and desks were broken open. I went to my desk to see if there were some small note books. I had about 100 small note books in French cipher, giving the names of persons who were enemies of the Rats and things they had done." He said the names of the persons who committed the robbery were known and who paid them. He also said that regarding the Pemberton action there were verbatim reports of a secret meeting taken from documents which were stolen from the office. The Referee finally came to the conclusion that if the witness was to go through the entire moving papers in the case there could be no help to the proceedings.

Mountford again switched, asking himself as to the condition of the Rats' treasury when he left and after he returned. He said the Rats owed $200,000 when he returned, but that when the finish came there was but $125 owing, not counting a disputed claim from O'Brien, Malevnisky & Driscoll. At the very same time he stated that during his return management $125,000 was paid off, but did not explain how the difference was disposed of.

He then said the personal account in the Greenwich Bank was opened because there had been a "leak" in the Mutual Bank, in which institution Messrs. Keith and Albee were depositors. The Greenwich account was opened on advice of counsel, he averred. Although exhibiting more nervousness than is wont, Mountford appeared to have recovered from his aerial excursion of the preceding session and would have talked indefinitely had it been permitted.

# *CHARLES RAY*

## UPTON'S RIALTO.

By JESSE WEIL.

Camp Upton, L. I., Sept. 15.

George H. Sammis' vaudeville road show was the attraction the first three days of this week, and pleased. He carried eight acts. All went over big. It was a well balanced bill, just what the camp audiences want.

The last three days of the week Manager George H. Miller rented the theatre to the Third Development Battalion, who put on a vaudeville show for their own benefit.

"The Love Mill," a musical comedy, opened here Sunday for a four-day engagement. Cast and production were very good and the big house that greeted it here on the opening night was pleased.

There is to be another change of managers at the Buffalo Theatre. Sol Klarberg, the present manager, is to go to Camp Pike, with Charles Baily to replace him. This makes the fourth manager at that theatre in the past four months.

Arthur Hirsch and Joe Rosenthal are to join a Scotch regiment in ten days. They always did like "Scotch."

**Yaphank Ravings.**

After you are called in the mess hall at 7 P. M., just as you are about to "Step-out" after a hard day's drill—and notified that the commanding officer desires an inspection at eight bells the following morning, and you then put the rest of the evening in cleaning your rifle, mess-kit and socks, and at eight o'clock you "fall-out" and stand at attention for a few hours—and you are afraid that a spot on your shoe lace will be discovered—and that you will lose your pass for a month—

Isn't it marvelous—

To have some nice old lady pause, look you over and remark—

"Oh, but what a lot of fun this must be for the boys."

To the "Huns" the most unwelcome breeze is another draft from the U. S. A.

"I think the Government is very unconventional," Percival suggested.

"Why?" inquired Osco.

"I looked all through my draft questionnaire and couldn't find 'R. S. V. P.' any place."

Yes, Winifred, we still hold the lead in the Mosquito League.

A large sign at the depot reads, "Your uniform is your pass." The Long Island R. R. conductors probably can't read or else are too nearsighted to see a uniform, because if you have no ticket you MUST dig up the two-twenty-one to get to town.

One of the sights you seldom see—a mess sergeant eating pie in a camp commissary.

Joe Mallo, in the box office of the Liberty, deserves the Iron Cross for an excuse. His was late coming back on a pass and when Mr. Miller asked why, said he was at the station for the train, but a band came by and started to play the "Star Spangled Banner," and that he had to stand at attention. Before the band finished the train pulled out.

A lot of acts that play here think they are getting applause when it's only the audience killing mosquitoes.

Yes, it is proper to take a chicken bone in your hands to eat it in camp—the only thing required is the chicken bone.

## M. P.'s ON BROADWAY

The New York streets, particularly the railroad stations and the upper sections of Broadway, Times Square, the Palace neighborhood and points adjacent to the theatrical Rialto are now more carefully patroled by military police (M. P.) than at any previous time. The placement of the men in the theatrical sections is due to the fact that about the first place the men on leave head for is some of the show shops, and consequently the "M. P.'s" come more in contact with the man out an a pass and the one "absent without leave."

The "M. P.'s" size up every soldier, having instructions to see that he is wearing his coat buttoned up and that none of the coat flaps are unbuttoned and that his general appearance is what the regulations require. The spiral leggings are no longer permitted on the legs of men who are assigned local duty or who have not been designated for overseas.

The "M. P.'s" have power to make arrests, if the case demands, with the U. S. Military Patrol wagon within ready call of any patrol sending in a call. The "M. P.'s" are also on the constant lookout for deserters.

## LIBERTY THEATRE NOTES.

Frances Ingram of the Chicago Grand Opera Co. is making a patriotic tour of fifteen camps.

"The Beauty Squad," 12 people, has been over the Liberty Theatre Circuit.

The Liberty, Camp Green, is used daily as a school room for the psychological board.

James A. Bochell has been appointed dramatic director for Camp Dodge. The Commanding officer of Camp MacArthur has ordered an announcement of Liberty Theatre attractions to be read daily at retreat.

## THE ATOM.

Jenny.....Pauline Starke
Montague Booth.....Harry Mestayer
Belle Hathway.....Belle Bennett

A wholesome little comedy, containing some heart appeal and enough suspense to keep up the interest. The scenario is in Catherine Carr's best style and Triangle has given Harry Mestayer a vehicle which suits him admirably.

The story is not heavy with plots and counter plots, but a straight forward human interest yarn, about a young woman who is in love with an actor, a $25 a week player, who has a weakness for Shakespearian parts. Early in the picture Montague Booth (Harry Mestayer) is caught in a fire on the stage and sustains severe injuries, which virtually put an end to his stage career.

He is forsaken by all his friends except the maid (Pauline Starke) at the boarding house where he lives. She has loved him in silence, he has never noticed her, except in the most casual manner.

Now that misfortune has come to him she immediately rushes to his aid. He is in love with another woman, yet he and Jenny go off together and get a position with a travelling medicine quack.

The "types" have been selected with care and the photography presents many impressive and beautiful exterior views, including a number of long shots. The close-ups are fine and the lighting all to be desired. "The Atom" is a good program feature.


# MAURICE TOURNEUR ONCE MORE REVEALS HIS CREATIVE GENIUS!!

THE NEW YORK TIMES, MONDAY, SEPTEMBER 1st 1918.

## SPORTING LIFE' IS SHOWN AT RIVOLI

**Maurice Tourneur's Racing Film Lets Audiences Cheer Classic Derby of Drury Lane.**

Few motion picture directors equal, and fewer surpass, Maurice Tourneur in the art of making scenes for the screen. By his work he stands out prominently, even among that small group of exceptional men who appreciate the peculiar powers of the camera and know how to employ them in the production of a photoplay. Once more, and in some ways more than ever, he has revealed his creative genius in "Sporting Life," the featured film at the Rivoli this week.

The play is a melodrama, based upon the well-known Drury Lane product, and, as many will remember, it has to do chiefly with a young English Lord and his desperate efforts to re-establish himself financially through the successes of a pugilist in the ring and a racehorse, the phenomenal Lady Love, in the Derby. These are abundant opportunities in the play for exciting scenes.

Mr. Tourneur has not faltered before any of the big, comprehensive scenes, such as those of the prize fight and the Derby race, while in little incidents also he has done not only the obvious and expected, but the surprising. The spectators who viewed the picture yesterday afternoon were drawn into the excitement of the play's episodes, applauding and exclaiming at the succession of climaxes as people do only when the are thrilled by a sense of participation in what they see or hear.

At one point, as Lady Love dashed forwar dto the race, some one in the orchestra shouted "Go," and many of the spectators literally started forward from their seats. It all seemed real. But this effect was accomplished by the climax of an episode and each effect of the photoplay was similarly accomplished.

*This is a Sample of What the New York Papers Said About*

# "SPORTING LIFE"

S. L. Rothapfel booked "SPORTING LIFE" without seeing it. His confidence in MAURICE TOURNEUR'S ability has been justified in his securing this sensational success that is now packing his Rivoli Theatre to the doors and establishing new records.

**Definite distribution arrangements will shortly be announced**

## MAURICE TOURNEUR PRODUCTIONS

STUDIOS—FORT LEE, N. J.

SELLING AGENTS, HILLER & WILK

LONGACRE BLDG., 42ND & BROADWAY, NEW YORK CITY

## A WOMAN'S EXPERIENCE.

Society drama, presented by Bacon-Becker Films, an adaptation from the play "Agnes," by Paul M. Potter, directed by Perry N. Vekroff, who also wrote the scenario. The photography is the work of Edward Earle. Mary Boland is starred and supported by a small but adequate company, all of whom appear to be peculiarly fitted for the roles in which they are cast.

The photographic plays are six reels, the picture is unusually full of action. The titles being well written, are of great assistance in following the thread of the story.

George Roydant (Sam Hardy) and his wife, Agnes (Miss Boland) reside in the country with the latter's uncle, Nicholas Barable (Lawrence McGill). Barrable made a fortune in the city and has retired. Wishing to save his niece and her husband from the temptations of New York he virtually demands they live with him. The young couple do not like this plan and at the same time do not wish to hurt the old gentleman's feelings, but they make it plain to each other they long for the city.

They finally break away from the old man and make their home in New York. Roydant is successful in business, and his wife is popular in society. After a time there is an estrangement. Agnes in an absent-minded sort of way rises on a flirtation with Lord Suigrave, and her husband falls in the hands of an adventuress.

From then on the action is fast and the story increases in interest. One of the best scenes and the one in which Miss Boland shines most radiantly, is that in which Suigrave comes to her bedroom, at her invitation. But when he knocks at the door she will not admit him. He finally forces an entrance, and a realistic struggle follows. In the scrap Suigrave falls to the floor and is stunned. She removes him to his own room.

Meanwhile her husband, now in financial difficulties, comes to her and asks for her jewels, that he may raise money to meet obligations. She confronts him with a note from the adventuress, and explanations on his part follow. But she fails to tell him of her experience with Suigrave.

In the last reel husband and wife are reconciled. The uncle has come to their aid. With their difficulties over they decide they have had enough of the city and go back to live with the old man.

The picture has been well staged and it should make an unusually attractive program feature. It has all the elements which will appeal.

## A SOUL WITHOUT WINDOWS.

| | |
|---|---|
| Hopama | Ethel Clayton |
| Joshua | Richard Clarke |
| Hannah | Eugenie Woodward |
| Nehemiah | Victor Kennard |
| Pedro Camillio | David Davies |
| Murio | Gus Pixley |
| Mrs. Mallory | Zadee Burbank |
| Scott Malory | Frank Mayo |
| Fatih Palmer | Pinna Nesbit |
| Mr. Palmer | Jack Drumier |
| Griswold | Jack Roberts |
| Woman | Sadie Schaeffer |
| Girl | Violet Askel |

This World feature, starring Ethel Clayton, is altogether different from the general run. In it are many pleasing scenes and the theme is most unusual. It is one of the best productions the World has put out in some months, and should be an excellent program feature. It may be the last World picture in which Miss Clayton will be seen, as her contract with that company has now expired.

Good photography, in which are incinded interesting country scenes, handsome interiors and locations with the proper "atmosphere" help to make the picture good entertainment.

Miss Clayton takes the role of Hopama, who as a child is brought to a Shaker settlement, and the years of her youth are spent among this strict religious sect. When her natural desire for fun and music come to the fron, she is punished in the Shaker fashion. Miss Clayton acts unaffectedly and shows considerable dramatic power in some of the scenes. When brought before the elders of the church and as punishment for some minor offense is sentenced to whip half a dozen children, who have been her playmates and have not been parties to the "crime," her indignation and refusal are finely expressed, and one is impressed with her earnestness. But this is only one of the many instances in which Miss Clayton scores heavily.

A most interesting feature is the identity of the "Soul Without Windows." This individual's identity does not come along until near the end of the third reel and is a surprise, as the person, Scott Malory (Frank Mayo), early in the picture gave little evidence of being soulless.

Mallory in saving his fiancee from drowning meets with an accident, the result of which is paralysis from the waist down and an unbalanced mind. He is wealthy and has the best of care, but is forsaken by the girl for whom he risked his life. He no longer wants to live, according to the titles. Hopama then enters into his life, and a French physician cures him of his ailments. In the last scene the two lovers are seen in a clinch. Miss Clayton has a fine supporting company.

Al Jennings, erstwhile bandit and convict, pardoned by ex-President Roosevelt, at present a Baptist evangelist, has completed a western which will be produced and acted by himself. It will be a history of Jennings in his outlaw days. The title is "The Lady of the Dugout."

## THE BELLS.

| | |
|---|---|
| Mathias | Frank Keenan |
| Anetta | Lois Wilson |
| Lisparre | Joseph J. Dowling |
| Catherine | Ida Lewis |
| Kovseki | Bert Law |
| Nickel | Albert Cody |
| Christian | Edward Coxen |
| Gari | Carl Stockdale |

Just as every legitimate actress wants to play "Camille" and every reader pines for a chance at "Hamlet," so the male screen star yearns for a wallop at the role of Mathias in "The Bells." It has been done over and over and each time, a flop.

The latest aspirant for these honors is Frank Keenan, supported by an adequate cast and production, made by Pathe. Mr. Keenan is an admirable character actor, and his interpretation of Mathias is an intelligent, careful and painstaking one. But the story is old-fashioned and gruesome at best. If the late Sir Henry Irving were to offer it today it would be laughed at.

The Pathe Production is a diresome affair. The majority of the present-day picture patrons probably never heard of the play.

*Jolo.*

## MODERN LOVE.

| | |
|---|---|
| Della Arnold | Mae Murray |
| Julian Lawrence | Philo McCullough |
| George Addison | Arthur Shirley |
| Myrtle Harris | Claire Du Brey |
| Wilbur Henderson | George Chesebro |

The title of this Bluebird, featuring Mae Murray, might suggest many things and many highly interesting stories, but such is not the case with the picture seen at the New York Theatre. It is a very ordinary feature treated in a stereotyped and conventional way.

Good photography will often help a poor picture to get across, but in "Modern Love" even this is lacking. The settings are shabby and the lighting dim and indistinct. There are many close-ups of Miss Murray and her leading man, some of which are good, but they are allowed to remain on the screen so long that this phase becomes diresome long before it is over.

Miss Murray is Della Arnold, a young woman of the stage, playing one-night stands through the middle west. Through missing a train and inclement weather, she and the leading man get separated from the company and, owing to a storm, have to spend the night at an inn. The actor (Philo McCullough) signs the register Julian Lawrence and Wife, without his companion's knowledge.

In her struggles to escape his attentions which followed, Miss Murray puts up a good fight. It proves quite a rough and tumble affair. The innkeeper enters into the proceedings at the right time and when explanations follow, Lawrence is promptly kicked out of the hotel. From actress to artist's model is Della's next step. While following the latter profession, the heroine meets the man she loves and presumably marries. Throughout the five reels the compromising position in which she found herself with Lawrence is always cropping up and spoiling her plans for a happy marriage.

Miss Murray plays in a moderately interesting manner. Her support is only fair. The men in the cast all show a tendency to overact. The redeeming feature is the work of Clair Du-Brey, the sophisticated young woman, who knows the stage and the studios. "Modern Love" was directed by Robert Z. Leonard.

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Bobby Connelly, the boy film actor, has been sent to the Coast by Harry I. Garson to appear with Blanche Sweet in "The Unpardonable Sin," directed by Marshall Neilan.


Goldwyn Pictures

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MADGE KENNEDY, to use an old-fashioned phrase, has *grown on* the people of America. She has become a nation-wide habit. Picture by picture she has grown in popularity.

Step by step upward—rapidly—in "Baby Mine," in "Nearly Married," "The Danger Game," "The Service Star," and "Friend Husband" this fascinating personality has increased her reputation and drawing power, as few stars ever succeed in doing.

With the finest, ablest and by all odds the most enjoyable of all of her productions, Goldwyn, under its policy of Star Series releasing, takes pride in presenting

MADGE KENNEDY
*in*
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Showing how a fresh young girl defeated a middle-aged widow with her rouge-boxes, lip-sticks, steam baths and fat-reducing appliances.

Have you booked the Madge Kennedy Star Series for *your* theatre?

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## HANDS UP.

Echo Delano....................Ruth Roland
Hands Up....................George Chesbro
Judith Strange................Easter Waters
The Phantom Rider................———

In the sixth episode of this Pathe serial there is no let-up for the perils of Echo, the fearless newspaper woman. She throws Incas warriors right and left from a box car of a rapidly moving train. She then takes a stupendous dive as they cross a bridge, but the villains still pursue her, the whole party proving no slouches as swimmers. Echo and Hands Up are both captured and taken to the Inca castle, where they start to burn Echo as a sacrifice to the Sun God. But the cowboys from the Strang Ranch come just in time. Hands Up is soon called to the Army, leaving Echo in the hands of "Two Gun" Carter. Echo becomes the object of another plot, so the Phantom Rider takes steps to foil it. One feels that Echo must go very tired of one thrill after another, and that her friends must wish she would go home as her rescue has become a recognized part of each day.

## THE TALK OF THE TOWN.

Genevra French..............Dorothy Phillips
Major French................George Fawcett
Aunt Harriet. ..............Clarissa Selwyne
Lawrence Tabor.............William Stowell
Jack Langhome..................Lon Chaney

Should the discipline of the home be Prussian or democratic? That, briefly, is the theme of the Bluebird feature, shown at the Broadway, in which Dorothy Phillips is starred.

Why the picture should have been given the above title is hard to say, there is nothing in the story to create a furore, on the contrary, it is a mild and inoffensive yarn, totally devoid of anything sensational.

Miss Phillips is pleasing in the role of Genevra French, an orphan, brought up by her uncle, a former major in the army. Her guardian raises her along military lines, against which, as she grows older, Genevra rebels and naturally, whenever the opportunity offers, goes to the other extreme.

Merely with the idea of being free from her uncle's guardianship, she marries the first man who crosses her path, and she finds she is little better off as a wife than she was as a daughter.

There is a strong vein of humor through the whole picture, otherwise it would be hopelessly uninteresting. A number of amusing scenes in which Miss Phillips and her young companions play havoc in the house in her guardian's absence, help some. The photography is sharp and clear and the settings are in keeping with the story.

## MONEY ISN'T EVERYTHING.

Margery Smith.............Margarita Fisher
Franklyn Smith.................Jack Mower
Henry P. Rockwell...........J. Norris Foster
"Diamond Tim" Moody.....Wedgwood Nowell
Betty Nan .......................Kate Price

This Pathe feature, shown privately, is from a story by Fred Jackson, entitled "Beauty to Let," directed by Edward Sloman. It is an amusing little trifle that could easily have been told in two reels instead of five. Margarita Fisher, who is starred, gives an interesting characterization of a young woman who is supposed to be a raving beauty, but absolutely brainless. The story has no particular point and the situations are impossible.

The production is worthier of a better theme, apparently no expense has been spared, the interiors are extremely handsome, all looking fresh and new. The extras are clothed in fine raiment, some of which has a Paris trademark stamped all over.

Miss Fisher has a good supporting company, Jack Mower, her leading man, is always amusing, even in his serious moments, and he provides lots of the comedy. Kate Price, as Betty Nan, a harmless chaperon, gets many laughs with her ludicrous efforts to keep a watchful eye over her charge. Of course there is a villain and a forged title to an estate, both these two good old meller props are hauled in with an idea of making Franklin Smith (Jack Mower) appear in a heroic light, otherwise he would cut a very small figure in the picture, as the five reels are made up of Miss Fisher, first, last and all the time.

## THE ONE WOMAN.

Rev. Frank Gordon..............Lawson Butt
Kate Ransom...................Clara Williams
Mark Overman..............Herschell Mayall
Ruth Gordon...................Adda Gleason
Governor Morrison.............Thurston Hall
Boy ...........................Ben Alexander
Girl .......................Mary Jane Irving

The Mastercraft Company, a closed corporation controlled by the Rev. Thomas Dixon, has made a feature film production of Dr. Dixon's book, "The One Woman," directed by Reginald Barker, scenario by the author and Richard Schayer, with Charles Kaufman photographer. It will be distributed by Select.

The moral taught by the piece is the avoidance of "free love" as expounded by certain branches of socialism.

A wild-eyed religious fanatic—a clergyman, married, with two children, preaches "the brotherhood of man" from his pulpit and is forced to resign. He appeals to a wealthy banker to aid him in building a new temple where he can have free voice in expounding his theories. He falls in love with a wealthy "vampire," who feeds his personal ego and tells his wife he cannot live a lie—that he loves the other woman. She pleads with him: "I have given you my life—a home—children" in response to his "revelation" of a new and overwhelming love.

At this point he receives a letter from a lawyer that a client is the anonymous donor of $1,000,000 to his new church. He goes to the other woman and says: "I love you better than life itself, but we must never see each other again." Leaving her, he goes to the hall, and on picking up his hat finds the lawyer's card, and it dawns upon him that the woman is the donor. He returns and takes her in his arms. She says: "But your wife?" "Let me fight it out alone," he replies, and goes home to declare his intention to abandon his family. "You would desert the mother of your children and take up with another woman just as any common cur would do?"

His mind is made up and he won't recede. The Temple of Man is consecrated, and at the opening he announces the other woman as his wife, placing a ring upon her finger without any other ceremony. His wife has always been loved by her guardian, who has now been elected governor of the state. The banker is a bachelor who is shy of women, but when he meets the vampire he is very much smitten and pays her considerable attention. He taunts the clergyman with the creed of "free love," to which the clergyman rejoins: "God has not made the man who can take her from me."

The vampire, however, tires of his "yappings," and now looks with favor upon the banker. The war breaks out and the socialists rant against conscription. The clergyman is, with all his weakness, a patriot, and won't permit the anti-conscription attitude of his associates. As a result he is driven from his church by force and rushes to his domicile to find the banker embracing the vampire. In a terrific fight he kills the banker and rushes back to his wife, who takes him in. She had, meantime, refused to marry the governor, still loving the father of her children.

On trial for his life, the vampire testifies against him and he is convicted and sentenced to die. The wife, accompanied by her little boy, calls on the governor to plead for a pardon. It develops the governor had pressed the prosecution in the hope of winning the good woman for his own wife, and finally grants the pardon, leaving the clergyman to return to the bosom of his family.

Very competently acted, with the home element strongly depicted by the children, especially by little Ben Alexander, the child who scored so strongly in "Hearts of the World."

The picture is certain to give satisfaction with any audience, but the volume of profit to be derived from it is dependent upon the ingenuity exercised in persuading a few prominent, long-haired socialists in rising on their hind legs to protest against the photoplay as not in keeping with the socialistic teachings.

The directorial and mechanical end of the production were in able hands; the story is strong, but it is in the exploitation that the "big money" lies. *Jolo.*

## HIS BIRTHRIGHT.

Haworth Producing Corp. has given Sessue Hayakawa a strong theme in the above, and the young Japanese star makes the most of it. He is a born picture actor and shows striking power in the dramatic climaxes, of which there are many.

Technically, the picture is out of the ordinary. The direction is one of the outstanding features. The few trifling faults along these lines will never be noticed by the ordinary film fan. The photography is clear and sharp, with close-ups thrown in here and there with telling effect, when a point is to be driven home. One is impressed with the exteriors. Care has been taken in obtaining the right "atmosphere," and the result is most pleasing. Large Japanese gardens and temples surrounded by extensive grounds, with Jap women and children flitting around, all add to the realism. The interiors are handsome and in keeping with the general production, the whole thing having been done on a lavish scale.

The scenario would have been in far better taste had it been built around an ordinary American citizen, and followed the lines of John Luther Long's story, "Purple Eyes," to which it bears some similarity, instead of making a Rear-Admiral of the United States Navy (in uniform) bear the disgrace of being confronted with an illegitimate son, the result of a "love affair" with a Japanese girl, when he was an ensign, stationed at a port in Japan.

Rear-Admiral Morton and the United States Navy is again placed in an unenviable light in the picture when certain Government documents are stolen from him and find their way into the hands of a female German spy.

Thrills follow in quick succession, with Hayawaka always the central figure. He also supplies the comedy. The company supporting the Jap is a strong one and they handle their parts with intelligence. Applause was not lacking the night the picture was seen at the Circle.

## A LAW UNTO HERSELF.

Justine ......................Louise Glaum
Le Sieur Philippe de Larne..Joseph F. Dowling
Kurt von Klassner...........S. A. DeGrasse
Bertrand DuRoc..............Edward Coxen

Louise Glaum is seen to good advantage in "A Law Unto Herself," a Paralta feature, and in a part vastly different from the "vamps" and scarlet ladies for which she has shown such a fondness in the past. Here she is a French girl, the daughter of a rich wine grower, who is in love with Bertrand DuRoc, the poor overseer of her father's estate. But Kurt von Klassner comes on the scene and presses a suit which is favorably regarded by the father of Justine (Louise Glaum).

Discovering the state of affairs between Justine and Bertrand, von Klassner meets his rival one night and in an altercation runs him through with his sword cane. The murder is laid to poachers. So Justine marries the German, who becomes manager of the estate, and settles down to a browbeaten and humdrum existence.

A baby is born, and Justine devotes her time to bringing him up on French ideas and traditions. In the meantime she has discovered that von Klassner is the murderer of her lover. Then the war breaks out and von Klassner goes at once to Berlin, although he has hitherto pretended to have become a French citizen. Justine tells her son that he is Bertrand's son, they having been married shortly before he was killed. The Germans come and begin murdering and ravishing the peasants, even killing Justine's father, but then a larger force of French arrives. Von Klassner appearing on the scene at the same time is handed over to the French as a spy by the boy he thinks his own son.

Miss Glaum plays with great tensity and depth of emotion. She is tender and womanly and altogether successful in what for her is a new type of character. S. A. DeGrasse is excellent, both in appearance and acting, as the German. The youth who plays Justine's son after he has grown to manhood is an eloquent reminder of the far-reaching depletions of the draft. It is a pity that a really good picture should be marred by one so unsuited to the role of the stalwart young fellow. Part of the success is due to remarkably good direction. The title means nothing.

## SPORTING LIFE.

John, Earl of Woodstock.......Ralph Graves
Joe Lee...................Warner Richmond
Miles Vavanagh ............Charles Eldridge
Malet de Carteret.............Charles Craig
Straker. ........................Henry West
Norah Cavanagh............Constance Binney
Kitty Cavanagh. ................Fair Binney
Olive de Carteret............Willette Kershaw

The film version of Henry Hamilton and Seymour Hicks' famous Drury Lane melodrama, "Sporting Life," made by Maurice Tourneur, is on exhibition this week at the Rivoli. A play so full of action lends itself readily to picturizing. It is full of suspensive interest, the villains being constantly foiled at the eleventh hour—or rather second. Excellent views are shown of the Earl of Woodstock's English estate, the Gypsy camp, racing stable, tallyhos, house party, a cigarette-smoking villainess, the National Sporting Club and last a genuine picture of the famous English Derby at Epsom. A cumulative, suspense-holding scenario was prepared by Winthrop Kelley.

Lord Woodstock, a young gentleman sportsman, is in financial difficulties. He counts on winning the Derby to recoup his losses. He loves one of the daughters of his horse trainer and the other sister loves too well a young prizefighter who is a protege of Woodstock.

The villainess and her husband scheme to dope the fighter, figuring that Woodstock will be so heavily involved he will be compelled to scratch his Derby entry. This is foiled by the stable trainer, but the villainess proves to the old man the fighter is the betrayer of his daughter and he, broken-hearted, lends himself to the nefarious plot. Woodstock has challenged for the fight in the name of an unknown and, as a last resource, takes the fighter's place in the ring, winning. "I have not yet named my man—I name myself." His horses are walked across London in a fog, a collision is "framed" and Lady Love, the Derby candidate, is spirited away and hidden in the cellar of a public house. His fiancee starts out to recover the equine and a wonderfully effective "shot" showing the cellar, the saloon and the upper story of the public house is flashed. Villain: "If he fails to appear at the track we can claim he is dead and have his horse scratched." Meanwhile the doped fighter goes to the villainess's apartment and says: "Never shall you trick another man as you did me," and chokes her, rushing off, believing he has killed her. He hides in the Gypsy camp with his mother. While there he overhears and sees the confederates of the villains kidnap Woodstock. He rescues him, they rush off to the track in an auto and arrive just as the horses are led to the post. The villain had already protested Woodstock's entry and it seems certain Lady Love won't be permitted to run. But Lady Love wins and everything ends happily for all excepting the plotters.

Ralph Graves is a good type for the Earl, Charles Craig and Willette Kershaw are the classy pair of plotters who are foiled and the Binney Sisters (newcomers) are the daughters of the trainer. The young girls will be liked in pictures but there is nothing in their work in the present feature to indicate they will develop into world-beaters as screen stars.

All things considered, "Sporting Life" will make an attractive special release and will give satisfaction to any audience. *Jolo.*

John Colton has been employed by the Gail Kane Productions to write scenarios for the remainder of the pictures for the present series now being produced by Miss Gail.

COMING!

The Triangle Distributing Corporation announces the early release of

"Tony America"

with a notable cast featuring

Francis McDonald

as Tony, the Italian lad, whose starved soul battles the verdicts of the master merchant and finds solace in paternal love.

Directed by Thomas N. Heffron

McDonald's masterful interpretation of the star role in this picture, rich in pathos and sentiment, assures a box-office attraction that will boost your profits.

Invest your savings in W. S. S.

Triangle Distributing Corporation
1457 Broadway, New York

## PECK'S BAD GIRL.

Minnie Peck.....Mabel Normand
Dick .....Earle Foxe
Hortense Martinot.....Corinne Barker
Miss Olivia.....Blanche Duvenport
Adam Raskell.....Leslie Hunt
Peck.....E. M. Favor
Pearson.....Edwin Sturgis
Walker .....Joseph Granby

A capital picture, and one showing Mabel Normand off to greatest advantage is "Peck's Bad Girl," a Goldwyn feature seen at private showing. It is not only funny, in a healthy, old-fashioned way, but it is also quite melodramatic in spots and then, by way of variety, a pretty little love element is injected.

Minnie Peck is a very bad girl indeed. She interferee with the hose of the village fire department to the discomfiture of the fire laddies, and she puts a sign on the bank which results in a run on that stable institution. Saved from reform school by the friendly intercession of a kind-hearted woman, she secures a position as model with Miss Hortense Martinot, a modiste from New York. She makes a comedy model, indeed, alternately affronting Hortense's customers and falling over her train. She also engages in a flirtation with Dick, a city stranger, who has come to the village to sell fake jewelry. Going to the shop one night on a forgotten errand she discovere two "slick" looking men tunneling from cellar to cellar on their way to the vaults of the bank. Hortense enters at this juncture in a most suspicious manner, and it dawns upon Minnie that she is intent upon making a get-away herself, and is in league with the robbers. So Minnie makes her employer a prisoner in the closet, and with the timely aid of Dick captures the men. Dick turns out to have been on the trail of the gang, while Minnie finds herself a heroine. And then Dick puts a ring with a real stone on her finger.

Mise Normand is one of the best comediennes on the screen, and there are few artists who can get a laugh with quicker readiness. In "Peck's Bad Girl" she has a vehicle uncommonly well suited to her peculiar talents. Earle Foxe as Dick renders good support, and Corinne Barker as the wily Hortense could not have been better cast. All the village characters are admirably played, and the direction is perfect. The village, built in the Goldwyn yard at Fort Lee, is a triumph.

## JUST FOR TONIGHT.

Theodore Whitney, Jr.....Tom Moore
Betty Blake.....Lucy Fox
Crandall .....Henry Bedley
Major Blackburn.....Henry Hallam
Theodore Whitney, Sr.....Robert Broderick
Lady Roxenham.....Ethel Grey Terry
Detective Chase.....Edwin Sturgis
Butler .....Phil Ryley
Mrs. Blackburn.....Maude Turner Gordon

Theodore Whitney, Jr. (Tom Moore), in "Just for Tonight" (Goldwyn), lets himself in for all sorts of adventures when he goes seeking the acquaintance of a pretty girl who lives somewhere near New York in a great country house, whisking over the country roads in a rakish looking car. And Theodore should have been trying to recover an old stock certificate, really the property of his father, which decorates the walls of a road house and which has recently recovered its former value. But Theodore will go philandering and the certificate disappears. These things happen in the picture, and much more.

Betty Blake, who young Whitney admires, lives with her uncle, Major Blackburn. There having been a jewel robbery in the house, and Betty having been seen talking to a strange looking man in the shrubbery, she is looked upon as the culprit by the detectives. They are immediately dismissed. But an insurance company decides to send a sleuth to the Major's house on its own hook, and in the guise of an English lord. Knowing the detective assigned to the job, young Whitney pays him one thousand dollars to let him have the job. He goes to the house as Lord Roxenham and is cordially received. But the butler soon detects the deception and telephones to New York for a woman supposed to be the real Lady Roxenham and wife of the man Whitney is impersonating. Lady Roxenham comes, but she and Whitney decide to carry on the deception for the evening. In the night Whitney finds his supposed wife stealing a necklace from the safe, and after arousing the house discovers that she and the butler are a notorious pair of thieves. And Betty produces the certificate, which accounts for her conversations with the mysterious man. And Whitney marries Betty, which all the fans know will happen from the start.

Tom Moore is happily cast as the winning, fearless Whitney, and Lucy Fox as Betty is an admirable foil.

Good support and good direction help in making this an excellent picture.

## BY HOOK OR CROOK.

Frederic Pritchard.....Carlyle Blackwell
Gloria Nevins.....Evelyn Greeley
Frederic Pritchard, Sr.....Jack Drumier
Mrs. Pritchard.....Jennie Ellison
Aunt Marie.....Nora Cecil
Smithson.....Frank Doane
Mrs. Nevins.....Alice Claypin
Henry Arnold.....Henry Warwick

Amusing five-reel World comedy, in which Carlyle Blackwell and Evelyn Greeley are featured. These two young stars are always seen to better advantage in this type of photoplay.

The story while improbable is interesting and there are many laughs distributed. The photography is clear and sharp, with pleasing exteriors, the indoor scenes are all that the picture requires. While there are a number of close-ups the pictures of the two stars are not constantly thrown on the screen, merely with the idea of getting into the "light."

Frederic Pritchard (Mr. Blackwell) the son of a wealthy father who has never had to work and abhors anything which might suggest exertion, is very funny at times, particularly when his father is about to cut him off. Young Pritchard receives the calling down with a mixture of penitence and boredom and takes his father seriously. The result is he decides to become a burglar.

One of the best characters is Smithson, the butler (Frank Doane). He is always at his master's call, and also his partner in his midnight exploits while he is burglaring.

## THE BRAZEN BEAUTY.

An exaggerated Universal comedy—almost a farce—featuring Priscilla Dean, seen at the Circle. The story is far-fetched, but this does not altogether detract from its amusing features. There is fine photograph and the settings are handsome.

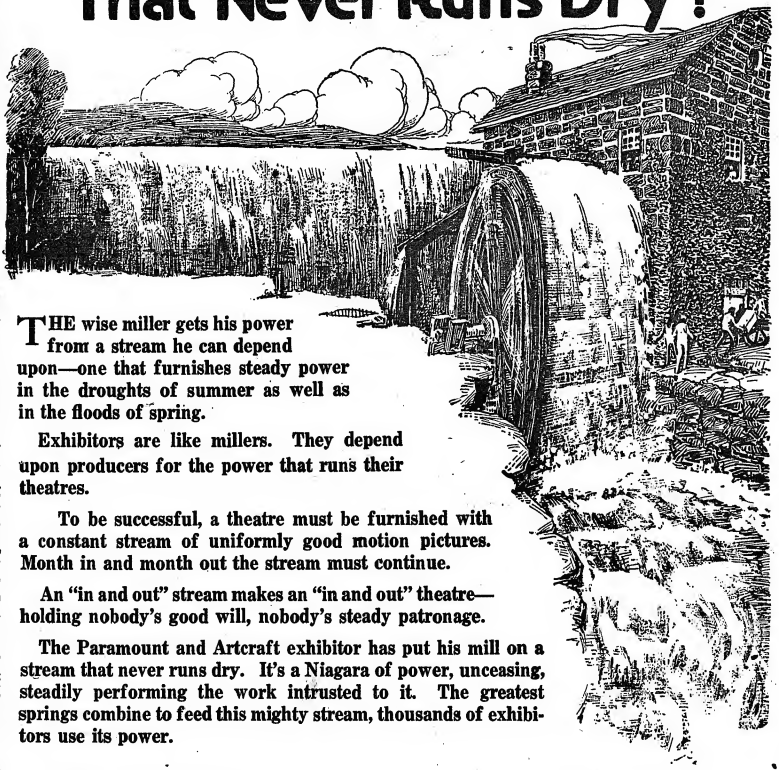
Miss Dean is an orphan, left with untold millions; her father, a Montana silver miner, having died during her infancy. The early scenes show her life in a mining town of which she soon grows tired. From the second reel on, tells of her efforts to conquer New York and inject herself into a certain country club colony.

She is a wild, untamed creature, but able to get away with some daring exploits because of her wealth. She believes in calling a spade a spade, and when one young man proposes to her, informs him when she marries she is going to wed a man and not a degenerate. She gives him a right hook and sends him about his business.

But Priscilla is finally tamed by the man of her choice and in the final scene they are in a clinch.

There are many amusing situations and "The Brazen Beauty" should be a good program feature. It is clean and full of good, healthy laughs.


# Is Your Mill On a Stream That Never Runs Dry?



THE wise miller gets his power from a stream he can depend upon—one that furnishes steady power in the droughts of summer as well as in the floods of spring.

Exhibitors are like millers. They depend upon producers for the power that runs their theatres.

To be successful, a theatre must be furnished with a constant stream of uniformly good motion pictures. Month in and month out the stream must continue.

An "in and out" stream makes an "in and out" theatre—holding nobody's good will, nobody's steady patronage.

The Paramount and Artcraft exhibitor has put his mill on a stream that never runs dry. It's a Niagara of power, unceasing, steadily performing the work intrusted to it. The greatest springs combine to feed this mighty stream, thousands of exhibitors use its power.

## There's still more room along the bank—Come set up your mill!

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice Pres. CECIL B. DE MILLE, Director General.
NEW YORK

ARTCRAFT PICTURES

## COAST FILM NEWS.

By GUY PRICE.

Los Angeles, Sept. 14.

Leo Pierson has been engaged as juvenile of the National Film Corporation.

Walter Edwards has decided to run again for alderman of Culver City.

Frank Beresford is back at his desk at the Diando after a rest in the mountains.

Sidney Barton, of the Kinema staff, is wearing an American uniform.

H. Tipton Steck is back at Universal writing continuity.

Jack Perrin has joined Triangle playing staff.

Jack Mulhall has signed a six months' contract to appear in Paramount pictures.

Jack Cunningham has been engaged to write the continuity on Frank Keenan's new screen play.

Eugene Lewis is the new assistant scenario editor at Triangle.

William Parker, the author, has taken up his residence in Los Angeles.

Catherine MacDonald has been engaged by Cecil De Mille.

Monte M. Katterjohn has received word that his brother, Fred Katterjohn, arrived safely in Siberia.

William Duncan has begun work on a new Vitagraph serial. Edith Johnson will be his leading woman.

Sylvia Bramer has filed suit for divorce from her husband, Edwin W. Morrison, a theatrical manager of Australia.

Waldemar Young has returned to Universal, where he will write original stories and continuity.

Henry Walthall has received a letter from his brother, stating that he was severly wounded at the Battle of the Marne.

Neva Gerber made a talk a few nights ago at the Symphony Theatre—her first local appearance.

Director William Chaudet has returned from San Diego Canyon, whither he went to direct Billie Rhodes in mountain scenes.

"Scraps of Paper" is the name of Fatty Arbuckle's forthcoming propaganda picture, written by Adam Hull, Lasky publicity man.

Betty Compson, Monroe Salisbury's newest leading woman, will be seen first in "Breathes There a Man," now in course of production. The story originally appeared in Scribner's.

Henry B. Walthall's last picture will be produced by the National, by special arrangement with N. W. Aronson. Walthall will soon leave the screen for the legitimate.

"Hobbs in a Hurry" is the first of the William Russell Productions, Inc., to be released under the new arrangement made recently with the Pathe exchanges. Stephen Fox is the author.

Carmel Myers has been extended an invitation to Japan by the Yega Sekai, a Japanese magazine which recently conducted a contest in which Miss Myers received 209,000 votes more than her nearest competitor.

A stranger from Iowa approached C. Gardner Sullivan, Ince's premier photoplaywright.

"Who wrote that book?" he asked.

"Bret Harte," replied Sullivan.

"Who's he?—Bill Hart's little brother?"

Alma Ruhens, who recently filed suit against her husband, Frankiyn Farnum, for divorce, entering charges of cruel treatment soon after the wedding, camouflaged the case under the title, "Alma Smith vs. William Smith. The suit is still pending.

Thomas H. Ince has broken the ground on his new half-million dollar studio which is to be erected one mile from the Triangle studio at Culver City. George Washington's Mount Vernon home will be reproduced in the architecture.

The next super-production which the National is contemplating as a follow-up on "Tarzan of the Apes" and the "Romance of Tarzan," is said to be one of the most sensational and daring ever screened. The studio management is shrouding the plans for the production in the deepest mystery.

## OPERATOR'S D. S. C.

Cincinnati, Sept. 18.

Cincinnati picture operators are, in the language of the poet, "all swelled up." One of their number, Cecil M. Murray, aged 30, of 306 West 7th street, has been awarded the distinguished service cross by General Pershing.

He came here from Hamilton, O., and was drafted Dec. 10. He has a wife and little daughter in Cincinnati.

## INCORPORATIONS.

**Ackerman Film Production,** Manhattan; $50,000; C. R. Ackerman, J. C. E. Iden, R. L. Noah, 200 W. 94th St., New York.

**William Street Amusement Co.,** of Buffalo; $6,000; I. P. Schofield, P. Franke, M. Rauchstadt, Buffalo, N. Y.

**Joseph Friedburg,** Manhattan; pictures; $10,000; T. F. McMahon, B. C. Elliott, J. Friedburg, 414 W. 10th Street, New York.

**J. W. W. Co.,** Manhattan, theatricals and pictures; $10,000; D. Lewis, J. & M. Weber, 1416 Broadway, New York.

## MONTREAL'S NEW HOUSE.

Montreal, Sept. 18.

The new Allen, opened to capacity Monday with Griffith's "Hearts of the World."

The Allen is the first theatre built in the Notre Dame de Grace Ward, and is the latest of a string of 20 theatres organized for Canada by the Allen Theatre Enterprises.

It has a seating capacity of 1,000 and is handsomely decorated.

The manager is H. C. La Marr, formerly of the vaudeville team of La Marr and La Marr.

The orchestra of 20 pieces is under the direction of H. Thorpe.

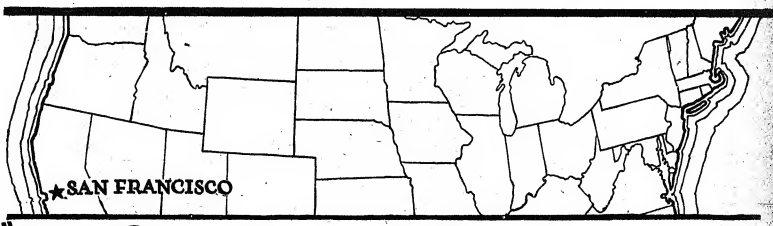
## MOTHER DIED AT CHILD BIRTH.

Los Angeles, Sept. 18.

The picture people have been immeasurably saddened through the death of Mrs. Eddie Cline, who died following the birth of a child.

The bereaved husband is a director with Mack Sennet.


# D.W.GRIFFITH'S



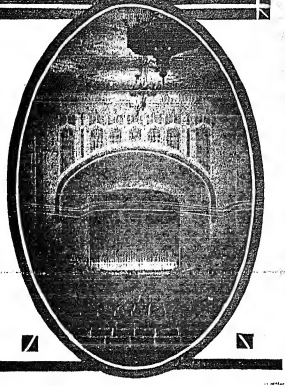

# "The Great Love" in San Francisco

## "THE SEASON'S BEST PICTURE"

Eugene J. Roth, manager of the California Theatre, one of the most successful photoplay houses in America, had the first run showing of "The Great Love" in San Francisco. He wired Mr. Griffith as follows:

"Our California Theatre has contracted for exclusive first showing in San Francisco for all of the D. W. Griffith features. The tremendous ovation "The Great Love" received and the unanimous opinion expressed to the effect that it was the season's best picture is most gratifying to us. Accept congratulations."

D. W. Griffith's first Artcraft picture, "The Great Love," has been a tremendous success everywhere shown, regardless of locality. Though its premiere showings took place in the hottest month of the year, the theatres were thronged at every performance.



*RELEASED BY*

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice Pres. CECIL B. DE MILLE, Director General
NEW YORK.

ARTCRAFT PICTURES

This is one of a series of advertisements showing the success of "The Great Love" in the most important cities of the United States.

# AMONG THE WOMEN

By PATSY SMITH

Nothing new on the Riverside bill this week and nothing big enough to draw any great applause even from the holiday audience Monday matinee. Eddie Borden appeared to be the biggest hit, but he stole a few bows at that. Francis Renault's reappearance in vaudeville here was marked with no particular novelty and despite his elaborate wardrobe he should cut the line in the program calling attention to its purported or intrinsic value now that he is playing before intelligent audiences whose eyes are well open to extravagant stage expenditure. A white Spanish shawl dress with one sleeve and part of rose bodice showing and a bizarre rose covered wire hoop arrangement over all, was worn at the opening. A grandmother costume, of blue silver brocade, lengthened with a deep flounce of lace—the same falling in a cascade down the back, was enhanced with tiny garlands and blue malines. With a silver iridescent gown, the train and one side drapery of black velvet, a fan of black ostrich feathers and white aigrettes was carried and a bird of paradise flashed bravado from a huge unbecoming headgear. The bicycle seems to have been exhausted by the trick cyclist, for Minnie Kauffman (of Chinko and Co.), one of the best women cyclists extant, is doing nothing new in the way of routine of tricks.

Mollie Fuller displayed a smart little round hat, the crown studded with brilliants and her well advertised "Evangeline" nether extremities. Stella Mayhew entertained in a simple blue voile with lace drop skirt, and Florence La Due, champion lady roper, wore a plum satin shirt with velvet skirt. The women in the Bert Baker act were in white crepe embroidered in red and biege jersey cloth stitched in dark blue or black.

Even the girl ushers were boosting the show at the Fifth Avenue Monday night, which listened well at the start and finished with their recommendations well justified. There were eight vaudeville acts not counting the patriotic song contestants, and it was all over at 10.30, making a short but sweet entertainment for that house. Two sister acts and two male teams didn't look so well on the bills, but panned out all right. Jimmie Foley (formerly of O'Neil and Foley), who has replaced Jimmy Casson with the Sherlock Sisters, overworked the stunts in his dancing specialty and was winded for the singing that followed. The girls opened in modernized Chinese costumes and closed in geranium brocade velvet and net over wistaria foundations. A cute little soubret dress, evidently new, was of pink brilliant cloth and had an orchid georgette panel front, pink and orchid bloomers and pink lace trimmed tam. A little less affectation would help these girls, particularly in their singing numbers.

The pretty De Wolf Girls, formerly known as Georgetta and Capitola, presented a delightful novelty act. They opened as Little Red Riding Hood in front of a wood drop and told of the mistake of the story book maiden—that her clothes were all wrong and proceeded to show how pretty things would have transformed her. A gray silk panorama drop bordered with blue birds enclosed a dainty bedroom set, bright with rose design cretonne, the girls in nighties, just slipping out of their beds. Turquoise negligees with blue birds printed on them and scarf caps, white cloth riding habit for the morning gallop and a demure tucked gray georgette with bonnet to match followed each other quickly. For "rag time tea" they were in pink chiffon overskirts embroidered in blue over panel fronts of alternate bands of pink silk and lace frills—long loose sleeves of same and big chapeaux of combined materials. Handsome rose brocade and silver cloth wraps with oriental hems and linings of blue were worn for a restaurant verse and pretty waltz, and, as the day over, the girls are seen in lace coatees and sheer pink pajamas. They are capable dancers and have pleasing voices aside from the originality of their offering.

What wonderful hair (quite to her knees) and what a consumate little perch artist is the little Jap girl of Osaki and Taki! After discarding her heavy velvet mandarin coat, she works in spotless white silk blouse and tights with the freedom and sureness of a male artist.

The woman of Mason and Gwynne wears a buff cloth Russian suit trimmed with brown fur and a brown skin makeup. She sings, whistles and imitates something, it isn't clear just what, and removes her gloves in the middle of act for fear her makeup may be misunderstood.

Last, but not least of the women, is Doris Dare. First in saxe blue and gold scroll brocade, the loose straight bodice sparkling with a design in brilliants and a little flat plac, perched atop her well coiffeured head, tied with silver ribbons, then in silver cloth resplendent with bands of iridescents, she is smartly attractive. Her punch song and dress, however, is worn last. In rose velvet, its long train and vest front, solid with ruby sequins, and hair powdered at sides, she sings of the woman who wants to keep young.

The most conspicuous feature of the latest Artcraft production, "Johanna Enlists" is the work of the title sheet writer. The author of them (be they original or culled from the book) hands out many laughs the action does not really call for. Mary Pickford is quite at her best in the character of the country slavey, whose brain is weary of the monotony of things as her body is of the incessant drudgery. With face artistically freckled, she will appeal to every freckle-faced boy and girl film fan. After praying for a beau and getting a whole regiment who shower attentions upon her, the soul of vanity is awakened. Her tight braids are let down and curled—freckle bleaches applied and milk baths indulged in and, with chameleon-like rapidity she changes from ugly cotton dresses to well fitting frocks. A guimp dress was particularly pretty. The waist was flowered material and the tight skeleton bodice and plaited apron skirt was of serge or some other light cloth. A wide belt of patent leather encircled her waist. Some of the scenes were taken with the 143rd California Coast Artillery, of which the little film star is official godmother. Miss Pickford appears to be growing more human in her characterizations—not just "too sweet to live"—perhaps it's the freckles that make her appear so.

It is not possible to describe in decent language the nauseating attempt at comedy indulged in by the principals of Robinson's "Parisian Flirts." The name of the offering is "The Wild Lovers." Billy Clark and Al Raymo were the leading offenders, abetted by May Bernhardt and Hallie Randolph. Jocko, the ape, played by Marion Benson, is a mere plant for the lewd business and talk. Miss Bernhardt appeared to be amusing herself rather than the audience, and showed the same unconcern in her dressing. Two satin sport suits were plain and ordinary for stage wear. Hallie Randolph carried her costumes well but spoiled their effectiveness with a hat or feather that didn't belong.

Jerry Flemming, the plump blonde soubret, rushed through her lines at times. A little more initiative was expected from her. She should cut out "cart wheels" or go in training for them. Freda Lehr deserves credit for the only legitimate entertainment handed out, aside from Chas. Robinson himself. A tall, fine looking young woman, she has a good voice and delivery and makes the best appearance of all despite the showy clothes and bold display of ego of the other women.

As for the chorus, they are young, good looking, and slender. The only one above the average size has dignity and can read lines as well as any of the principals. They open as summer girls in turquoise voile and lace frocks and big flower decked picture hats. For "Peaches Down in Georgia" they are in peacock blue satin cape coats relieved with white satin collars and blue and white satin rolled brim tams. A half dozen in high heels, to make them taller evidently, wear men's ffannels and blue satin coats. They modestly adhere to skirts and pants throughout—only one girl appearing in fleshings—supposedly returning from an ocean dip. The conventional costumes and fair appearance of the tout ensemble, together with the broadly suggestive dialog and its brazen delivery (with no attempt to cover by double entente) makes an incongruous offering to say the least, and it's safe to say, there will be a general disinfecting of the business and talk before it travels far.

Paul Schindler told me one time, while he was directing a certain musical comedy, that he never could appreciate the work of a certain dancer in the show, as he had to look at her big prop smile every performance and it got on his nerves. Just so, Mae Murray's cameraman must be tired of facing pouty lips saying "prunes" and "prisms" and "baby stares." "Modern Love" tells of a chorus girl model who walks the straight and narrow, without a temptation of any sort to stumble over—which doesn't sound like the brand of modern love the public are familiar with. It is full of absurdities, but the greatest of all is Miss Murray's attempt to play an ingenue with an expression that beautifully expressed deep interest in nothing, save her own personal looks.

If Barney Gerard's "Follies of the Day" isn't a success this season, it won't be because they haven't the material. Chester Nelson even funnier than last year holds up the comedy of the show and the individual hit was made by an unprogramed little woman with a big voice—who stepped in the production in the cabaret scene in the last act. Harry Welsh and the leader, Andy Harer (who sings in the orchestra pit) as well as much of the business in the pawnshop scene in the first act, are from the American Burlesquers offering of last year. "Pawnbroking de Luxe."

Gertrude Hayes doesn't stand out quite so strongly in the show as last season, in fact does not make the attempt but divides honors with the rest of the women, even with some of the chorus. Mildred Laurie, Gertrude Saffin and Pauline Harer lead some numbers capably. With a royal blue and green net trimmed with blue sequins and ostrich fringe, at her opening, Miss Hayes wears a lattice, fan-shaped headgear, of jet and tiny light green ostrich tips. A scarlet velvet, high waist, topped a white satin draped skirt which had a broad band of white fur at bottom. Her beaded zouave with its crystal fringe and copper fishscale oriental trousers, suggested a mermaid as much as an oriental. Transparent black lace, the high long sleeved bodice unlined and the double skirt showing a drop of white was her most effective display.

Maybelle Courtney, a pretty dimpled blond, wore a most becoming good-looking black lace poke hat with a black satin afternoon dress. Flat white flowers, were appliqued on its velvet crown. A rose velvet gown had a huge design on the front in black sequins and a green satin had its wide panel back, caught up on one side of skirt with an ornament of pearls and opalesques. Del Duvall is the sprightly half of a Sister team. She was cute and attractive in rose and green sequin ripple frock, and in pink and blue net, but wore an awful looking affair with black silk old lady's jacket in the Aviation Field scene. Sister Viola, taller and pretty but not so full of pep, wore her best frock first—a blue satin with scalloped bottom, edged with tiny silver flowers. For their specialty in the last act they were in gold net and lace with baby bonnets of pink and blue, flourishing big chous and streamers of malines. The little "unknown" wore her bobbed hair curled and turquoise mousseline de soie sleeves and drapery over a frilly skirt of various shades of chiffon.

The chorus includes live, good-looking girls. Oriental costumes were a feature as last year. At the opening they were in maize sport silk outfits lengthened with little lace frills, the fronts splitting open showing pink satin bloomers. For the "Bagdad" number black silk zouaves and hip drapery were combined with orange bodies and at the finale of the first act, spectacular frocks of black and white were worn. The little girls had "lamp shade" skirts edged with sequin trimming, pink bodies and bloomers with medalions of black lace and sequins and pink turban topped with loops of black gold-edged ribbon. The taller girls had skirts of black ribbons (showing fleshings through) finished with big flounce of black net, gold braid and tiny flowers, and wore pink hats with wide black ribbon running from crown to edge of brim. Novelty material was employed for finale—white silk printed with a design that might have been a flying fish in various colors. Full pantaloons were shirred on the sides finishing in a frill and spangled girdles and odd-shaped toques completed a rather freakish picture.

### ANGLING FOR "PEG."

After announcing the purchase of the screen rights to "Peg O' My Heart" from Oliver Morosco, Louis B. Mayer, manager for Anita Stewart, is now understood to be in negotiation with Hartley Manners to the same end.

According to the story, Manners is now willing to release the play for pictures for $50,000 cash and one-half the profits.

C. F. Zittel, acting for the International, is also anxious to secure the picture rights to "Peg" for Marion Davies.

### ALMA RUBENS CRITICAL.

Los Angeles, Sept. 18.

Alma Rubens, the picture star, is critcally ill. Her physicians have abandoned hope of her recovery.

**Gilbert P. Hamilton**
DIRECTOR
TRIANGLE STUDIOS
Culver City, Cal.

**JACK CUNNINGHAM**
Staff Writer Robert Brunton Studios, Los Angeles
Recent Releases for Barriscale, Keenan, Glaum and Kerrigan

# GREAT ARRAY OF STAR FILMS TO BOOM LIBERTY LOAN DRIVE

## Entire Industry Goes in Generously for Special Stunts by Its Principal Players to Give Coming Bond Campaign Much Screen Publicity—Picture Plans for "Drive" All Set.

Plans for the motion picture industry's distribution of its pictures for the forthcoming Liberty Loan drive have been perfected. They are as follows:

1.—Each company shall distribute, through all of its offices in the United States, the prints in which its own stars appear.

2.—Prints of any subject made by a company or individual not possessing a distributing organization, will be handled by any distributing organization selected by such company or individual.

3.—Each office of each distributing organization will be held strictly accountable by its Home Office for booking solid during the four weeks of the drive each print delivered to it.

4.—At the conclusion of the drive, each branch office of each distributing organization shall immediately forward to its Home Office the original booking sheets showing the specific theatres and the dates for which each print was on exhibition, as well as the dates for which each print was in transit, such booking sheets to be delivered by you, and by you transmitted to the Treasury Department.

5.—No charge shall be made directly or indirectly to any exhibitor for the exhibition of any Liberty Loan prints, nor shall the exhibitor be asked to pay express charges either way.

6.—Express charges shall be paid by the distributing organization; each exchange shall maintain an accurate record thereof, and at the conclusion of the drive, forward the record, supported by vouchers, to its Home Office so that the company may be re-imbursed by the Treasury Department.

7.—No exhibitor shall be permitted to book one subject for more than one day, nor shall any exhibitor be permitted to obtain a repeat booking for any subject.

8.—Uniform instructions shall be sent by the Home Office of each distributing organization to its respective offices, such instructions to be prepared by your committee, and to be published in the trade papers.

9.—The Government is to determine the number of prints to be made from each negative.

10.—Each distributing organization shall determine the division of such prints among its respective offices, according to the nature of the territories, and the number of prints required for each.

The features to be released are William S. Hart in "A Bullet for Berlin"; Norma Talmadge in "A Liberty Loan Appeal"; Harold Lockwood in "Liberty Bond Jimmy"; "Fatty" Arbuckle in "A Liberty Loan Appeal"; Edith Storey in "Edith's Victory for Democracy"; Emily Stevens in "Building for Democracy"; Mae Murray in "The Taming of Kaiser Bull"; Kalem's all-star company in "My Country"; Sessue Hayakawa in "Banzai"; (Hurrah); Wallace Reid in "His Extra Bit"; William Farnum in "A Liberty Loan Film"; George M. Cohan in "A Liberty Loan Appeal"; Corinne Griffith in "A Wise Purchase"; Goldwyn's all-star cast in "Stake Uncle Sam to Play Your Hand"; Gladys Leslie in "Sylvia's Last Pledge"; Lillian Gish in "A Liberty Loan Appeal"; Dustin Farnum in "Ready Money Ringfield"; Elsie Ferguson in "The Spirit That Wins"; Charles Ray in "A Liberty Loan Plea"; Dorothy Dalton in "A Liberty Loan Appeal"; Enid Bennett in "A Liberty Loan Appeal"; The Mack Sennett Stars in "It's a Cinch"; Alice Brady in "A Liberty Loan Appeal"; William Faversham in "A Liberty Loan Appeal"; Alice Joyce in "The Choice"; Marguerite Clark in "The Biggest and the Littlest Lady in the World"; Mary Pickford in "100 Percent American"; Douglas Fairbanks in "Sic 'Em, Sam"; George Beban in "When It Strikes Home"; Harry T. Morey and Betty Blythe in "The Grouch"; Earle Williams and Clara Whipple in "A Liberty Loan Appeal"; William Duncan in "The Decision"; Charlie Chaplin in "The Bond"; Mr. and Mrs. Sidney Drew in "Financing the Fourth"; Mme. Nazimova in "A Woman of France."

### LOAN FILMS SHOWN.

The first showing of the Fourth Liberty Loan films was held before an invited audience at the Rivoli Tuesday morning. It was given under the direction of the Liberty Loan Committee. The pictures have been made at the expense of, and are contributed by, the various picture corporations throughout the country. A number of the pictures have been donated by the stars themselves. They consist of short stories, some comic, some serious, each carrying a plea for the Liberty Loan. The duty of the citizen to buy is emphasized, as well as the benefits to be derived. Some grim pictures are shown, illustrating just how serious the situation is.

There will be 40 pictures in all and these will be shown in all picture theatres, the agencies distributing them free of charge. The distribution will be under the auspices of the National Committee of the Motion Picture Industry appointed to co-operate with the Treasury Department. Adolph Zukor is chairman.

The use of the Rivoli was donated by Lieutenant Samuel Rothapfel, U. S. M. C.

### RE MISS YOUNG.

Lewis J. Selznick, president of Select, sent a registered letter to the trade papers contradicting a purported interview published in the "Trade Review," with Harry I. Garson, in which the statement is made that Garson secured a contract giving to him the right to sell outright pictures starring Clara Kimball Young for a period of four years.

Mr. Selznick adds that the C. K. Y. Film Corporation, of which Select owns the entire capital stock, has an exclusive contract for the services of Miss Young for a period of several years and that Select is the exclusive distributor of pictures starring Miss Young.

### KILLED BY AUTO.

San Francisco, Sept. 18.

Mrs. Ruth Darling Franklin, formerly in pictures, 22 years old, and wife of Chester M. Franklin, was crushed and killed by an automobile as she waited for a street car here last week.

Chester Franklin, now in the Service, was formerly a film director at Los Angeles.

Mrs. Darling was a niece of Edwin A. Morris, manager of the Hippodrome.

### BROKERAGE CLAIM ON "TARZAN."

Harry A. Palmer is suing the National Film Corporation of Virginia, for the recovery of 500 pounds sterling, or $2,400 in American money, which he alleges he was supposed to receive as brokerage fees for the disposition of the foreign rights to the National Film Corporation's feature, "Tarzan of the Apes."

According to papers ready to be signed, the National people, acting through Palmer, who is a broker, agreed to concede the British rights to the Stoce Film Company, Ltd., for five years for 3,500 pounds sterling as initial part payment, with the understanding the Stoce people were to distribute the film, as many prints as necessary, to all theatres possible within the United Kingdom.

The Stoce interests were to keep the first 11,000 pounds, gained as revenue from the film. All moneys derived after that for the rental of "Tarzan" to exhibitors within the United Kingdom, were to be equally divided between the producing firm, the National and the distributing firm, the Stoce people.

It appears that after Palmer had gone to all this trouble in arranging terms, the National interests unexpectedly obtained a better offer from another British distributing firm, and called this former arrangement off.

Palmer, however, claims his brokerage fee, on the ground of services rendered and no value received. The case comes up next month.

### CHICAGO'S PATRIOTIC FILMS.

Chicago, Sept. 18.

Chicago is full up these days with official and semi-official patriotic pictures, and the business they are doing is an indication of the city's temper.

Among the patriotic films are "America's Answer," "Crashing Through to Berlin," "Why America Will Win," "To Hell With the Kaiser," "Joan of Plattsburg," "My Own United States," "Over the Top," "For the Freedom of the World," "The Beast of Berlin" and others.

### SUING FOR SHARE OF PROFITS.

Edward Clark's suit against Arthur Hammerstein and the Advance Motion Picture Corporation comes up for trial within a fortnight.

Through his counsel, Nathan Burkan, the plaintiff asserts that according to contracts signed last year, he, as the author, had half interest in the picture rights in his play, "De Luxe Annie," which Hammerstein sold, but for which he only paid the author $1,500, but a small portion of all the monies that Hammerstein received for the picture rights.

With the release of the film—which had Norma Talmadge in the title role—Hammerstein, as owner of the world rights, sold the picture rights to the Advance people, receiving a percentage royalty for them.

Edward Clark, the author, signed a contract with Hammerstein who originally produced it on the stage, whereby during the course of the legitimate version, the plaintiff was to receive as royalties, the 5 per cent. on the first $5,000, 7½ per cent. on the next $2,000, etc. Under the picture rights is was agreed the author was to have one-half interest.

### DRILLING USHERS.

Chicago, Sept. 18.

The military idea has spread to the picture theatre. With the opening of the new Riviera, there will be engaged a corp of ushers who will be attired in full military regalia, and who will salute patrons as they usher them to seats.

In order that the thing may be done right, Lieut. W. E. Howett has been engaged to drill the young women so that they may conduct themseives with precision and in accordancé with military tactics.

### LAEMMLE TAKES SYMPHONY.

The Symphony theatre in the former ice rink of Thomas Healy's restaurant at Broadway and 95th street, has been taken over by Carl Laemmle, on a 50-50 percentage plan with Mr. Healy.

Mr. Laemmle (Universal) is to conduct the house, playing Paramount the first half and Bluebird (Universal) the second half. Bluebird is reported receiving $500 weekly for its feature. M. Kashim, manager of the Broadway for the Universal will be shifted to the uptown place. The Symphony is due to open under the new arrangement very shortly.

Mr. Laemmle expected to start on a trip to the Coast this week.

The Symphony was opened during the summer as a picture theatre but a few weeks later closed.

The Broadway is to remain under the direction of the Laemmle interests for the winter, according to picture booking plans laid out in the Laemmle office.

Shortly the U's big eight-reeled war subject, "The Yellow Dog" is expected to open there for a month's stay, while the Herbert Rawlinson feature, "Kiss or Kill" is also underlined for a fortnight's exhibition at that house.

### MRS. PICKFORD DUE HERE.

Mary Pickford's mother is on her way east from the Coast and is expected to arrive in New York tomorrow (Saturday). When here she will enter into a conference with the First National relative to the pending contract of her daughter, Mary, with that organization, for future film services.

One of the important members of the First National said this week its contract with Miss Pickford had not been closed, and he would not be surprised to find that ultimately Mary would remain with Paramount.

### FLAG DAY OBSERVED.

In the observance of "Star Spangled Banner Day" throughout the picture houses of New York and Brooklyn, the N. A. M. P. I. lent whatever assistance it could in making the commemoration as big a success as possible.

The Mayor's Committee on National Defense set September 14 as the day and every picture house had special music, with singers leading the audience. Slides made so that the words of the verses and chorus were impressionably cast upon the screen.

### U. S. HOLDS UP FILM SHIPMENTS.

The Brazilian shipments of film by the Universal have been held up by the Department of Justice, the manager in charge of the Brazilian office being charged with pro-Germanism.

Some time previous to the war the U had a German in charge, but later placed a man of Irish extraction in command of the office.

Now the Department has notified the U that no more film can be shipped until a new man is engaged to handle the Brazilian business. The U has asked the U. S. to get it some American now in Rio.

### Billy Burke in "Annabelle."

Paramount has purchased from Arthur Hopkins the picture rights to Clare Kummer's "Good Gracious Annabelle," which will be used for Billie Burke.

### Irving Directing "Silver King."

George Irving has returned to Paramount and is directing "The Silver King," starring William Faversham.

Barbara Castleton is the leading lady.

### Lawrence O. H. Opens With Pictures.

Lowell, Mass., Sept. 18.

After being closed for ten months, the Lawrence Opera House has been opened under the management of Al Haynes. Pictures will be shown for the present.

VARIETY

# FILM MEN HAVE LITTLE HOPE NEW TAX WILL BE REDUCED

## Picture Industry Association Presents Objections to Proposed Increase—Tax Makers Say Picture Manufacture Is Very Profitable If Fabulous Salaries Are Paid to Stars.

Washington, Sept. 18.

When representatives of the motion picture industry appeared before the Finance Committee to protest against the proposed increase of the amusement tax this week they found the committee "loaded for bear." Hardly had the discussion opened before Senator Thomas of Colorado, a member of the Finance Committee, broke in with a question asking if it was true that Anita Stewart was receiving $3,500 a week, which was followed by inquiries regarding the salaries of Mary Pickford, Chaplin, Fairbanks and others. The whole thing looked as if the committee was antagonistic and disposed to rule in favor of the proposed increase. The representatives of the picture industry were allotted a limited time and before they were half through a number of the committee left the meeting.

The Finance Committee feels, it is asserted, that with the inauguration of the present amusement tax of 10 per cent. on admissions, some theatre managers, including picture exhibitors, resorted to "profiteering" by raising their prices, so that, instead of the tax proving a hardship it had the effect of increasing their revenue. Several legitimate managements had also increased their $2 scale to $2.50 following the first tax.

The House is considering the new tax bill as a whole and the impression is current it will be passed as framed as far as theatricals are in it. After that is done a Conference Committee will consider various appeals for modification.

### CREEL'S EXPOSITION OPINION.

Responding to a wire of inquiry regarding his attitude toward the proposed motion picture exposition at Madison Square Garden, George Creel, chairman of the Committee on Public Information, said:

"My own feeling is that where expositions can be made to take the form of patriotic rallies or meetings for the purpose of devising ways for co-operation with the Government in war work, they should be encouraged rather than discouraged."

The United States Fuel Administration has taken space at the Garden exposition, to be held Oct. 5-13. P. B. Noyes, head of the conservation division of the Fuel Administration, says the exposition has the hearty endorsement of the Fuel Administration, as it is held early in October when no heat will be required and those taking exhibits are mostly located in or around New York, making no heavy demands on the railroads for transportation.

Joseph Johnson, publicity director for the Red Cross, is also understood to have expressed himself in favor of the exposition.

### "WESTERN STUFF" NEXT WEEK.

"Western" features will be in evidence on Broadway next week when Fred Stone's first film will be at the Strand and Will Rogers' initial camera debut is offered at the Rivoli.

Stone's is a Paramount production and Rogers' is from the Goldwyn stable.

### FILM THIEVES INDICTED.

There is renewed activity on the part of the members of the Distributors' Division of the N. A. M. P. I. toward the complete stoppage of film thefts within the ranks of the Industry, the distributors now lending every effort in conjunction with the District Attorney's office, which is out to bring the thieves who have been operating vigorously of late to justice.

Assistant District Attorney Tally is personally looking after the film cases. Tally in the past three or four weeks has brought to trial some of the gang leaders who have been most active for some time past.

Their arrest and subsequent indictment has resulted in confessions which have given the District Attorney some valuable information that may lead to other arrests.

### FILM LAWYER IN WASHINGTON.

Grant Carpenter, an attorney of this city, has left for Washington, where he will establish headquarters, it is said, to represent the United Picture Producers of California in legislative matters affecting film interests.

### STANLEY CO. DECISION.

The Federal Trade Commission in Washington Monday ordered the Stanley Booking Corporation to refrain from forcing film producers and theatres to deal with each other through the Stanley company.

It is a decision of importance to the picture industry and establishes a precedent that will affect more or less similar exchanges throughout the country.

The specific clauses in the restraining order are:

Procuring the cancellation of contracts for the exhibition of moving-picture films made between its competitors and the producers;

Procuring films which have been announced for exhibition by its competitors and exhibiting them in the same neighborhood in advance of the date advertised by such competitors, to hinder, harass and embarrass competitors;

Making contracts for films on the condition or understanding that the lessee or purchaser shall not use films produced by a competitor;

Making threats and employing methods of intimidation to compel theatres to pay commissions on films booked directly from the producer or film exchanges;

Making threats against independent exhibitors that unless they book through the agency their supply of films will be cut off, and

Threatening producers and film exchanges with the withdrawal of patronage in order to induce them to cease supplying certain of their competitors with films.

### WOMEN "SALESMEN."

If the new draft makes the inroads on the ranks of the picture salesmen and exchange men as some of the know-alls predict, it means the substitution of women to handle the films.

The head of a big local picture company said that the male forces had been so diminished by the first draft that there was little left for the new draft to call. But if what's left is inducted into service, then the company heads will try out women and if they prove successful are bound to have good employment, but hard work that will last until after the war anyway.

It would not surprise the picture world if women selling the states rights subjects appeared on the road within the next few months. Women drummers are no longer a novelty but a determined successful proposition that will be applied to film selling before many more months have passed.

### MORE FOR NEW CHAPLIN.

The exhibitors of the United States are going to pay more money for the latest Charles Chaplin features, "Shoulder Arms" than any previous subject, the forthcoming film to exceed any previous picture.

### PICTURES IN PARIS.

Paris, Aug. 29.

A new picture company, under the name of Messidor, has just been founded in France by Lucien Lehmann, who will act as director. The first film released will be "Messidor," being episodes of the French revolution.

A member of the Swedish House of Congress has filed a petition for subventioning the cinematographs in his country, so that pictures may be regularly shown in small places for the amusement of the villagers. It is hoped thus to curtail the emigration of the rural population which has not sufficient amusement. There is already a picture house in Sweden for every 10,000 inhabitants. In that country actors, connected with the legitimate theatres, are not permitted to appear for photo work, and special players are alone engaged in the picture industry.

The English language is becoming a popular study in France, and lessons are now included in the programs at some of the Paris picture palaces. Among the week's events shown on the screen a conversation between two soldiers is a feature, the Englishman explaining to a poilu how he should pronounce certain words. The public get on to the phrases and mentally retain them, thus acquiring a rudimentary idea of the vernacular.

### THEDA BARA ILL.

Los Angeles, Sept. 18.

Theda Bara has developed an illness while here and may have to remain on the Coast for some little while. Her condition is said to have alarmed her friends.

Miss Bara's proposed return to the east has been indefinitely postponed.

### Unionizing Studios Proceeding.

Los Angeles, Sept. 18.

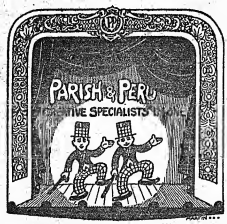
The unionization of the studios here has progressed most favorably, with only one or two cases yet to be settled by the I. A. T. S. E. which is directing the general movement in behalf of the local affiliations, with Les Dolliver, Assistant International President, personally handling the matter.

### Union Orchestra at 44th St.

As a result of a pending amicable settlement of the local union trouble with the William Fox offices and that an understanding has practically been reached a union orchestra and stage crew will be used at the 44th Street theatre when Fox opens the New York exhibition there of the Theda Bara feature, "Salome," Oct. 6.

"Salome" was to have opened some weeks ago at the Casino, but trouble with the unions called the opening off.

No date has been set on the Chicago exhibition of "Salome," but it will probably be around the holidays.




The Acme of Versatility

# EDWARD MARSHALL

CHALKOLOGIST

Direction, MARSHAL FOCH

# JACK TERRY

(TERRY and LAMBERT)

Heap side plenty busy

Phone, 9400 Bryant

## AUSTRALIA

"A Descriptive Narrative" (Continued)

By

MAE ESTELLE

## AUBREY & RICHE

Very dear to our hearts are the bravo lads coming home, for there are some lucky ones who are returned. They have a smile and deem themselves among the fortunate. But many are without limbs, blind, cripples for life. How they are welcomed! Streets are draped with the triste alliance; crowds cheer and throw flowers in their path; the wild "coo-ee," the native bush call, fills the air, and smiles and tears mean welcome. Three shiploads arrived during our two weeks in Melbourne—the best born of the country.

There are many lads in the streets who have never enlisted, although recruiting depots are numerous. This is the lamentable result of non-conscription.

(Finis.)

# FRANCIS AND WILSON

IN A VARIETY OF DOINGS

BOOKED SOLID

Direction, SAMUEL BAERWITZ

## JACK MARLEY

Making the World Safe for Agents

Why Actors are more intelligent than Agents:

An agent takes one hour to explain to an act why he does not go next week, but an actor explains the same thing to his wife by using one word in Russian:

'SOLOFF

When agents were made essentials, a dentist in the Putnam Building claimed he came under that ruling because his name was

STAHL

Nathan Sabloskoy, brother of the Philadelphia theatrical magnate, wishing a furlough, told his Captain that a brother who was born blind had just recovered his sight and wanted to SEE HIM.

If you were to steal a camera, would the film exposure?

# BILLY BEARD

"The Party from the South"

Principal Comedian

Al. G. Field's Minstrels

Eastern Rep.
FRED MACK

Western Rep.
SIMON AGENCY

Sept. 16—Garrick, Wilmington, Del.
Sept. 23—Maryland, Baltimore, Md.
And 12 more weeks of the Keith time to follow; and then for the Orpheum time, Jan. 5.

PAUL and MAE

# NOLAN

Booked by those two famous Philadelphia Agents:

NORMAN JEFFERIES

FRANK DONNELLY

# FRED DUPREZ

Representatives:

American:
SAM BAERWITZ
1493 Broadway,
New York.

European:
JULIAN WYLIE
5, Lisle St.,
London, W. C., 2.

Never waste time on gunpowder that has been once shot off.

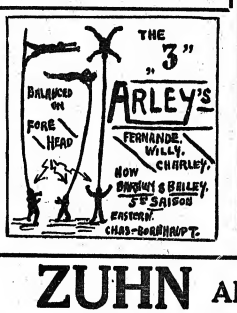
DOLLY

# GREY

and

BERT

# BYRON




Sept. 16—Hippodrome, Youngstown, O.
" 23—Keith's, Toledo, O.
" 30—Empress, Grand Rapids
Oct. 7—Colonial, Akron, O.
" 14—Hippodrome, Cleveland
" 21—Shea's, Buffalo
" 28—Shea's, Toronto
Nov. 4—Open
Week Nov. 11, open on the Orpheum Circuit at Milwaukee until week May 4 at New Orleans.

JIM and MARIAN

# HARKINS

DIRECTION

NORMAN JEFFERIES

# ROXY LA ROCCA

Wizard of the Harp

## Kimball & Kenneth

Loew Circuit. Direction MARK LEVY

Prologue

(Marooned on an Island for a Week-end—A Sailor's Saturday Night Supper consisted of a Heaping Platter of Beans—.)

FARMER:
We believe in a small "Breakfast," Light Lunch, but a big Supper!

SAILOR:
Ye Gods! "Beenze."

FARMER:
I suppose you Boys git Beans 'offen' at the station. We only have 'em twice a year!

SAILOR:
I know—Tonight and tomorrow morning;—What time does the next Boat leave?—

GIBSON and HALL

Loew Circuit. Direction MARK LEVY

BILLY

# DALE

AND

BUNNY

# BURCH

BOOKED SOLID

ORPHEUM CIRCUIT

# ZUHN AND DREIS

BOOKED SOLID. 40 WEEKS BLANKET CONTRACT

LOEW AND PANTAGES Direction, IRVING COOPER

# POLLY OZ AND CHICK

CUTE CLEVER CLASSY

# "A DOG"

I've never known a dog to wag
His tail in glee he didn't feel.
Nor quit his old time friend to tag
At some more influential heel.
The yellowest dog I ever knew
Was to the boy who loved him true.

# OSWALD

P. S.—Not original, but my sentiments.

## "SICK'EM DRAFT"

Young man, 21, desires place with other vaudeville or movies. No experience; can sing. Five years a painter. Will come cheap. JOHNNIE TOWNEL.

APPLESAUCE

Chris.—I saw you out driving yesterday with a Shubert chorus girl. You looked as if you only had one arm.

Bob.—I have two arms all right. You see the other arm was around Somewhere.

Chris.—How much will you charge to drive Lucky and Yost and yours truly to the depot? Say it quick!

Bob.—Six dollars!

Chris.—You said it too quick. Your flivver has been acting strangely; what's the matter with it now?

Bob.—Yes, it has stopped I don't know how many times.

Chris.—And what are you putting the oil on it for?

Bob.—To stop it from stopping.

Chris.—Hey! Bob slow down to 60 miles an hour, there's a traffic cop ahead.

Next Week (Sept. 23)—Washington, Belleville, Ill., and Hip, Alton, Ill.

KNAPP and CORNALLA

For:

BEN

# HARRISON

and

MAIDIE

# BURR

IN "OVER THE PHONE"

Call

CHAS. BIERBAUER

BRYANT 843

Sept. 16—Dominion, Ottawa, Can.
Sept. 23—Lyric, Hamilton, Can.

## JOHN P. HANSEN

Presents

# JACK LEMLEY AND CO.

in

"A NIGHT IN JUNE"

A MUSICAL FANTASY

A Breath from the Land of Dreams

Direction, HUGHES and SMITH

Pauline Saxon, says:

I like the rainy days the best,
'Cause then, although I'm poorly dressed,
For all that anybody knows,
I'm dressed that way to save my clothes.

EL FLO

# BRENDEL AND BERT

in

"Waiting for Her"

Direction, H. BART McHUGH

# 118-POILU-118

BOOKED SOLID

ALF. T. WILTON

Sole Representative for this Old Soldier

# JOSIE O'MEERS

The Dainty English Wire Artist

Direction, M. S. BENTHAM

# The Vaudeville Find

of the New Season

## Classy, Clean and Capable

# JANET ADAIR

Moving onward and upward by consistent entertainment, maintained at the highest grade at all times, desires to acknowledge to the Vaudeville Managers their very gratifying recognition, by placing Miss Adair in the responsible positions on the programs and giving her the featured spot in the billing.

This Week (Sept. 16)
HEADLINING
at
KEITH'S COLONIAL
New York

*Vaudeville is decidedly worth while if you can keep up with its rapid pace.*

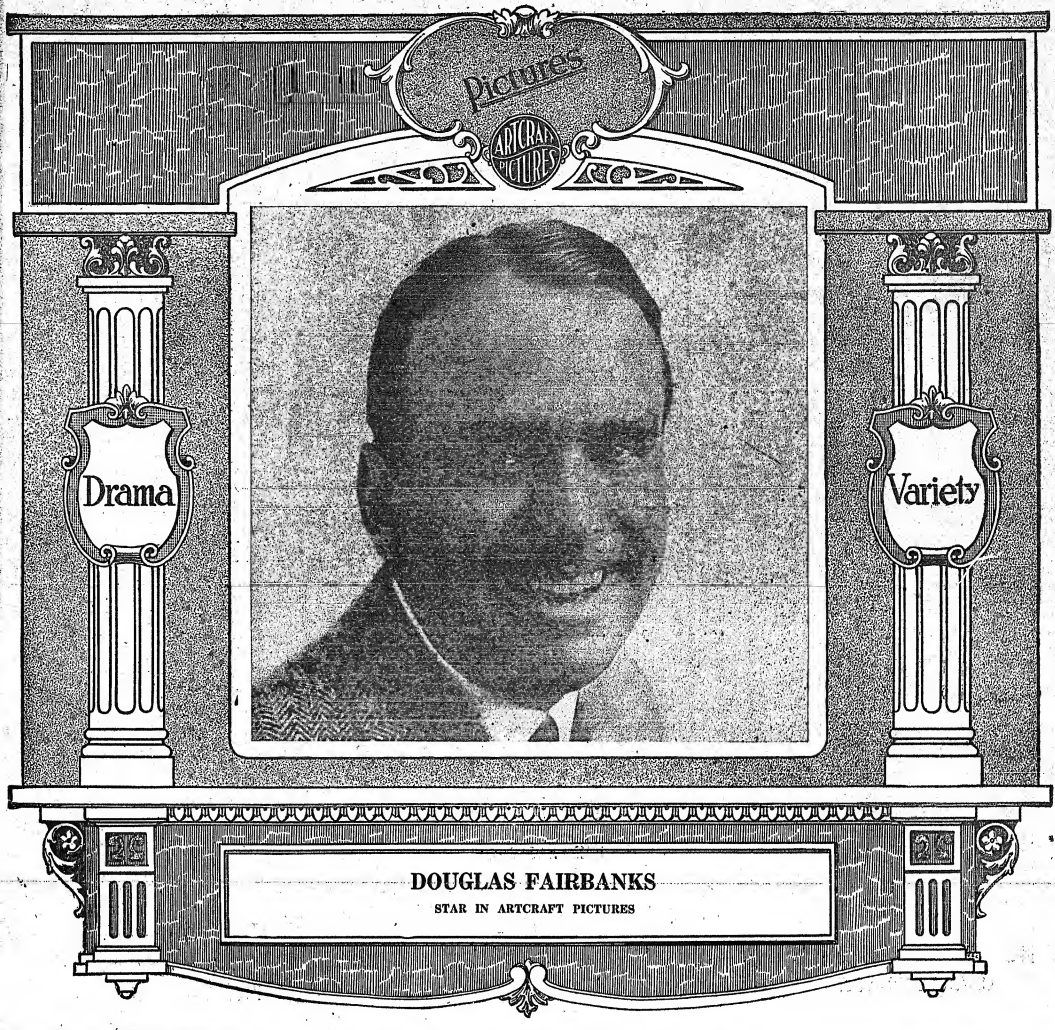
Next Week (Sept. 23)
at
KEITH'S
Washington, D. C.

Direction, MAX HART

BUY BONDS

# VARIETY

VOL. LII, No. 5 NEW YORK CITY, FRIDAY, SEPTEMBER 27, 1918 PRICE TEN CENTS




**DOUGLAS FAIRBANKS**

STAR IN ARTCRAFT PICTURES

ORIGINAL 4 MORTONS

# PALACE, NEW YORK

## This Week

## (Sept. 23)

## BIGGEST OVATION IN YEARS

# THE MORTONS

2D EDITION, 4 MORTONS

First, CLARA MORTON

Then PAUL MORTON and NAOMI GLASS (Mrs. Paul Morton)

Then, SAM and KITTY

Then, MARTHA and JOE

CLARA MORTON

Then, ALL TOGETHER

And

## A Perfect Riot

Over the First Reunion in Years of

## A Great Vaudeville Family

MORTON & GLASS

BUY BONDS

# VARIETY

VOL. LII, No. 5 NEW YORK CITY, FRIDAY, SEPTEMBER 27, 1918 PRICE TEN CENTS

# MARCUS LOEW AND PANTAGES SEPARATING BOOKING INTERESTS

## Pantages Circuit's New York Representation Will Withdraw from Loew Booking Office by Oct. 15. Loew Finds No Benefit in Connection. Bookings Only Affected.

By Oct. 15 the Pantages Circuit booking representation in the Marcus Loew, New York, will be a thing of the past. It was reported this week, and not denied, that the Loew Circuit had informed Alexander Pantages no space could be provided in the Loew office for the Pantages representative after that date.

Walter F. Keefe represents Pantages in New York, in the Loew suite. It is probable Mr. Keefe will leave the Loew offices at the same time. Carl Milligan, Mr. Pantages' personal representative, also loeated in the Pantages office i the Loew agency, will move to Pantages' new New York address.

The arrangement between Loew and Pantages, in effect about three years, was for bookings only. It was an arrangement expected at the time effected to work for the benefit of both circuits, through the added bookings it would give on a consecutive route, covering the Pantages houses in the west along with the Loew time. In addition Keefe also booked the Miles houses, with the Jones, Linick & Schaeffer theatres in Chicago looked upon as attached to the Loew Circuit.

It has been well understood among the booking people for some time that any advantage resulting from the dual booking arrangement rested with Pantages. He secured "Loew acts" through those acts receiving eastern and western time, eastern particularly. While Pantages could secure the acts at a price by reason of this, Loew invariably had to pay close to the Pantages salary, if a turn played both circuits. That amount often was more than Loew, with his own 30 weeks (mostly of short jumps especially in New York and New England) could have secured the acts for, without the Pantages connection.

It has also been said that Pantages often irritated the Loew bookers with his dilatory methods. Pantages personally oversees about everything there is in connection with his circuit. Located in Seattle, Pantages, who has been in New York but once since booking through the Loew office, was too far away for a quick decision in any matter. He has been reported holding up Loew office bookings at times through his negligence in replying when quick action was required.

James C. Matthews represents Pantages in Chicago, and is in charge of the Loew Circuit agency in that city as well. What disposition will be made of the Chicago Pantages connection and the Loew agency out there has not yet been settled.

### NAMES FINEST STUDIO.

The British Ministry of Information has requested of Famous Players-Lasky the plans of one of its American studios to be utilized as a model for the erection of a plant in England, for the making of propaganda pictures for the British Government.

In response Adolph Zukor has forwarded the design of the Paragon Studio at Fort Lee, regarded as the finest in this country.

### WOMAN RECRUITING OFFICER IN.

Sergt. Marie Wing DuPree, the only woman recruiting officer in the Army, is to enter vaudeville as a propaganda turn, for recruiting.

Sergt. DuPree has been recruiting at Fifth avenue and 42nd street. She has prepared an act and starts with it next week, on United Booking Offices time.

### INFLUENZA IN SHOWS.

Chicago, Sept. 25.

The serious epidemic of Spanish influenza, which has struck Chicago, has hit show business.

In a number of the choruses in town several of the girls were affected.

"Oh, Look" at the La Salle was hit hardest. The Misses Martin, Bennett, Cornell, Crawford and McLaughlin were forced to leave because of the ailment.

### MONKEYING WITH POLITICS.

There was a half-hearted attempt this week to form a theatre league for the support of Al Smith in his campaign for the governorship. A meeting was called Monday afternoon by an old friend of Smith's, but no one could be located who attended.

The impression among showmen was that entering a political campaign as a body was "bad stuff."

One manager ventured the opinion that the promoter of the meeting (also a manager) stayed away himself.

The picture people are non-committal in the coming state election. The exhibitors look with favor upon Whitman through his attitude in vetoing the Christman-Wheeler censorship bill two years ago. For Whitman's last campaign D. W. Griffith personally directed a 1,000-foot picture, entitled "A Day With Whitman." There were posted in front of the picture houses throughout the state some 10,000 one-sheets booming his candidacy.

The exhibitors, however, will hold a meeting in Albany shortly to ascertain the attitude of the respective candidates toward the picture industry in this state, and while there will be no official endorsements of either candidate they will throw their support where they believe their interests lie.

### BERLIN IN ACT FOR RED CROSS.

Wednesday it looked very much as though Irving Berlin will appear for four weeks in the larger vaudeville theatres of New York and Brooklyn, at an agreed upon amount with the managers, with Sergt. Berlin donating the entire amount of the salary to the Red Cross.

Several offers in the past for Berlin to play vaudeville never reached consummation. Rose & Curtis, the agents, are said to be responsible for the pending arrangement, with Sergt. Berlin having the Liberty Loan Drive as an incentive for his theatrical engagements at this time.

### THEATRE PLASTERERS CLOSE.

Syracuse, N. Y., Sept. 25.

The first up-state industry to be closed as a result of the war is that of the W. H. Maltby Sons, Corning, N. Y., manufacturers of ornamental plaster work for theatres.

The concern, which in peace time employed a large staff, found it next to impossible to secure needed raw materials because of priority orders in freight shipments which classed its raw materials and product as luxuries.

Can't beat me nor pass me. CHAS. ALTHOFF.

### ENLISTMENT ENDS CONTRACT.

Draft and voluntary enlistment both sever automatically any contract. As soon as a man has actually been taken into the service his contract is canceled.

This is the opinion of Siegbert Lewin, of the law firm of House, Grossman & Vorhaus. Should the term of a contract be longer than the duration of the war, the contract may not be renewed, necessarily, upon the return of the individual; and should the war outlast the term of the contract or, should enlistment or the draft cut a contract in two, there is no legal ground for the renewal of either the whole contract or part of it after the war.

A contract may not be made depending in any way upon the duration of the war, as that is too indefinite.

Men living at home and doing daily service such as being stationed at bridges or piers may continue their nightly occupation as long as it does not interfere with the work of the Service. This does not apply to men who would have to secure special liberty each night.

### LOTTIE PICKFORD'S VALUATION.

Lottie Pickford, who is a film star on her own, aside from the sisterly relationship to the only Mary, is looking favorably at vaudeville. Miss Pickford is prepared to enter it if the managers will pay her $2,000 weekly as salary.

The managers if they have heard about it have expressed no opinion.

### BOSTON EPIDEMIC.

Boston, Sept. 25.

The theatrical and picture people here are very much exercised over the possibility the authorities may close all places of amusement owing to the epidemic of Spanish influenza.

100 deaths were reported here the past week.

### BAGGAGE ACCOMMODATION.

With the complaints of delay in theatrical baggage all over the country, one theatrical man said this week that it was not surprising, since he saw, he was certain, at least 10,000 pieces of baggage in the Pennsylvania terminal, New York, when searching there for a mislaid trunk.

### UPTON REOPENS MONDAY.

Camp Upton, L. I., Sept. 25.

The camp theatres, closed during the influenza scare, will reopen next week.

Sept. 30 the Liberty will have "The Mimic World."

# BUY BONDS

## FIVE NEW SHOWS NEXT WEEK IN FACE OF NEW "LOAN DRIVE"

### Broadway Has Flock of Initial Openings Set During Inaugural Week of New Bond Campaign—Number of Hits Increase—Five Out of Ten Shows Withdrawn Within Fortnight After Starting.

The inflow of attractions temporarily stopped this week with being no new additions. No less than five new shows arrive next week, the starting of the Fourth Liberty Loan drive.

The new crop is "Sometime" at the Shubert, "The Saving Grace" (Cyril Maude) at the Empire, "The Awakening" (first called "The Vortex), at the Criterion, "Sleeping Partners" at the Bijou, and "Redemption" (John Barrymore (Tolstoi's "The Living Corpse") at the Plymouth. The 20th season for "Ben Hur" starts at the Lexington and "The Wanderer" plays a return date at the Manhattan.

For this week the list of houses which have gone dark increased to six, "Over There" stopping at the Fulton and "Another Man's Shoes" bowing out of the 39th Street. This week "One of Us" at the Bijou departs, as does "Mr. Barnum" at the Criterion. There was some surprise that the Jack Lait show was not given a Chicago booking. Instead "Watch Your Neighbor" now at the Booth is soon to be sent to the windy burg. "One of Us" may follow it there late in the season. The next attraction at the Fulton will be "A Stitch in Time," which will have Irene Fenwick starred. This piece tried out last spring by Oliver Bailey and it received favorable reports.

The number of hits on Broadway has increased with "Friendly Enemies" and "Three Faces East" doing a turnaway. Also regarded in the hit class are "Head Over Heels" (personal for Mitzi Hajos), "An Ideal Husband," "The Unknown Purple" ($13,000 last week), "The Girl Behind the Gun" and "Daddies" (looked on as a Belasco score), with heavy business downstairs, but nothing in the gallery.

The successses are hogging business while many of the other new attractions are doing badly. Some, however, are drawing well, including "Tea for Three," "Fiddlers Three," "Keep Her Smiling" and "Under Orders," with "Forever After" and "The "Walkoffs" turning a profit, while the Hippodrome continues to bigger business than last year.

No less than five of the top attractions opening the week of Sept. 9 are now off or will be by the end of the week, the average run of the five being a little over a week.

### BOXING BOUTS IN RINK.

Paris, Sept. 25.

The Palais Glace skating rink has been taken by the American Athletic Committee for boxing bouts for four months, with an option of two months' renewal, commencing Oct. 15.

Bouts will be held every Tuesday.

### LONDON BUSINESS SPLENDID.

London, Sept. 25.

Theatrical business continues to climb with the good news of the war, and it is splendid everywhere.

### EUGENE STRATTON. DEAD.

London, Sept. 25.

Eugene Stratton died Sept. 15, aged 57.

### REVIEW IN PARIS.

Paris, Sept. 25.

Perkins is presenting "The Follies of 1918" at the Marigny, opening Sept. 24, lyrics by Fred Caryll, music arranged by Louis Hillier, under the French management of Haymann, with Howard Fields, Fabiens, Ella Kearner, Pearly Mitchell's Jazz Band, etc.

Admission to the orchestra is $4.00, balcony $2.00, promenade $1.00.

### "AFTER THE WAR" IN LONDON.

London, Sept. 25.

Gertrude Jenning's three-act play, "After the War," presented by the Liverpool Repertory Co., comes to the Playhouse this week.

The company includes Dorothy Green, Dora Gregory, Doris Lloyd.

### GINA PALERME. MANAGERESS.

London, Sept. 25.

Gina Palerme, a French actress, formerly popular at the Palace and Adelphi, is entering management at the conclusion of "The Man from Toronto" at the Duke of York's, presenting there a musical play.

### COMPOSER LIZA LEHMANN DIES.

London, Sept. 25.

Liza Lehmann, distinguished singing teacher and composer, is dead.

### Starring Gaby at Marseilles.

Paris, Sept. 25.

Volterra and Sandberg are opening the Casino at Marseilles, formerly the Chatelet, early in October with a revue, starring Gaby Deslys, who has fully recovered from her recent auto accident.

### Frank Jay Gould's Wife Asks Divorce.

Paris, Sept. 25.

The wife of Frank Jay Gould has commenced proceedings for divorce before the Tribunal at Versailles.

### Claude Golden at Olympia, Paris.

Paris, Sept. 25.

Claude Golden, card manipulator, opened nicely at the Olympia.

### Palace's Sunday American Show.

London, Sept. 25.

The Palace Sunday program for the American soldiers for Sept. 22 was provided by the Beecham Opera Co., Sir Thomas Beecham conducting.

Elsie Janis introduced the Jazz music from "Hullo America," which is to be produced tonight (Sept. 25).

### SACKS, LTD., PAYS DIVIDEND.

London, Sept. 25.

J. L. Sacks and William J. Wilson have sailed. "The Lilac Domino," "Going Up," and "Shanghai," plays they are interested in, are playing to capacity.

J. L. Sacks, Ltd., actually in existence only since February, has declared a ten per cent. dividend for the first year.

The directors entertained the principals of the three productions at lunch at the Criterion restaurant, to wish the travelers bon voyage. Both received valuable souvenirs from the artists. Mr. Wilson is exceedingly popular over here. He is an American.

### "ROXANA." SLIM FARCE.

London, Sept. 25.

"Roxana" was produced at the Lyric Sept. 18. It is an attenuated farce, with a poor characterization for Doris Keane, who, however, was accorded a rousing reception. She is well supported by Athene Taylor and Basil Sydney.

### "OFFICERS MESS." A HIT.

London, Sept. 25.

Andre Charlot's production of "The Officers Mess," presented at Plymouth last week, is a big success and will be brought into the West End, London, shortly.

### GEO. GRAVES MARRIES.

London, Sept. 25.

George Graves, comedian, was married Sept. 19 at Liverpool, to Madge Compton, actress.

### Jimmy Godden Leading "Hotch Potch"

London, Sept. 25.

At New Cross Empire, Jimmy Godden succeeded Fred Kitchen in the lead of "Hotch Potch."

### "Purple Mask" Changes House.

London, Sept. 25.

"The Purple Mask" at Prince's, transferred from the Lyric, is doing well.

### "Eyes of Youth" Improved.

London, Sept. 25.

A new scene has been introduced in the third act of "Eyes of Youth" at the St. James, improving the love interest.

### Mary Forbes in "Fair and Warmer."

London, Sept. 25.

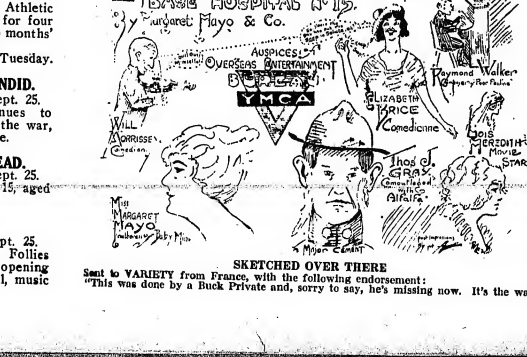
Mary Forbes has replaced Margaret Holston in "Fair and Warmer" at the Prince of Wales.

Laurence Leyton has joined the cast.

### Mrs. Campbell on Provincial Tour.

London, Sept. 25.

Mrs. Patrick Campbell is playing her original part in "The Thirteenth Chair" for a short provincial tour.




SKETCHED OVER THERE

Sent to VARIETY from France, with the following endorsement:
"This was done by a Buck Private and, sorry to say, he's missing now. It's the war."

### IN PARIS.

Paris, Sept. 19.

A. Franck will present shortly at the Theatre Edouard VII another operetta by F. Gandera and Mouezy-Eon, music by Moreau-Faivre, on the story of Daphnic and Chloé.

In October Mme. Rejane will produce the new 2-act piece by Henry Bataille, Notre Image, the rehearsals of which were interrupted last season. Rejane will appear supported by Felix Huguenet and Jane Renouardt. Marguerite Caron and Armand Bour may also be in the cast. It is not a war play.

The Coliseum, Lisbon (Portugal) is now giving only pictures. This is therefore the largest movies house in the world, having 10,000 capacity.

Irene Franklin and Burt Greene, with the others of the Over There League, Corinne Frances and Tony Hunting, are at present entertaining troops in Paris, prior to visiting the camps. "Redhead," by Mrs. Greene, is hugely appreciated.

Another number offered the boys under the auspices of the Y. M. C. A. is Harry Abner, with the laugh barrage. Harry Lauder has arranged to visit the American troops in France shortly, his tour towards the trenches being mapped out by the Y. M. C. A. Lauder hopes to give several shows each day during the week he is in France.

L. Volterra is busy with the new revue rehearsing for the Casino de Paris, due next month. There appears to be a sort of reciprocal barring clause now in vogue between the establishments managed by R. Baratta (Olympia and Folies Bergere), and those run by Volterra.

Hugh McIntosh was in Paris this week.

### IN LONDON.

London, Sept. 9.

Louis N. Parker has virtually completed his great pageant, designed to celebrate Arthur Colling's 21 years management of Drury Lane Theatre. In ten scenes it will give a complete history of the theatre, the first scene taking place in Charles the II's reign, introducing King Charles, Kelligrew, Samuel Pepys and Chaffinch, the last scene concludes with a scene from "The Best of Luck" 1916. The performance takes place on the afternoon of Sept. 27, the proceeds being given to charities.

The Royal Victoria Hall—otherwise the Old Vic—reopens Sept. 28, with "The Merchant of Venice." The 100th birthday of the Old Vic will be celebrated in October with a gala performance. This theatre is doing excellent work presenting Shakespearean plays and grand operas at popular prices.

Martin Henry, whose successful production, "You Never Know, Y' Know," has passed its 100th performance at the Criterion, is preparing "musical play" versions of the enormously successful French-born farces "The Glad-Eye" and "A Night Out."

H. V. Esmond, whose play, "A Law Divine," is proving a success at Wyndham's, has written two new plays which may be expected shortly to be produced in London, one is called "Fools of Nature," the other "Love and the Man." Both have been presented in America.

### Musical Comedy Opening Apollo.

Paris, Sept. 25.

Volterra will shortly open the Apollo with a musical comedy, "Reine Joyeuse."

# HEAVY SEASON IMPENDING IN NEW YORK ROOF SHOWS

## "Frolic" May Go on Road, Succeeded by Another Production. Century Putting on New Show in Month. Minstrel First Part Feature of 44th Street's New Policy.

Flo Zeigfeld's current "Midnight Frolic," in the Amsterdam Roof, may be sent out as a regular road attraction on Klaw & Erlanger bookings about Nov. 1, at which time it will be succeeded on the Roof by a new production.

It has not been settled whether Bert Williams will accompany the "Frolic" on the road. The present show will be used as a basis for the traveling attraction, to be augmented through the introduction of novelties from former "Frolic" productions. There may be a "cabaret" set to the performance, for the easier introduction of specialties.

The "Frolic" did a capacity business through the summer and the warm weather proved the Amsterdam Roof's best season. During the hot months the Amsterdam downstairs had "The Follies," an attraction that aided the attendance above after the theatre hour. Exactly to the contrary was the condition at the Century Roof, where the theatre was without a show, and the Roof in a bad drawing location had to struggle along as best it could until the house below started. As a consequence Morris Gest, who is about the sole operator of the Century Roof, lost money over the summer, but is regaining it in part at present.

The Century will produce another roof show in four weeks. Of the present company there about the only one certain just now of retention for the next production is Mollie King.

The Shuberts when reopening the 44th Street Roof with a midnight performance on the regulation order will have for a feature of it a minstrel first part. The Shuberts are preparing for the opening, due to take place around Nov. 1st.

The theatre refused to share in the extra advertising. The bills for it amounted to about $1,100. Suspecting the "kick back" the show's agent made a demand for the returned amount, since the theatre had not shared, with the $30 check as the reward for his vigilance.

### HOWARD BROS. PINCHED.

When next Willie and Eugene Howard make bets on a horse race or start any kind of an argument it will be in some quiet spot where a Broadway cop can't see or hear.

Last Saturday afternoon the boys engaged in considerable confab about a certain horse or two running somewhere on eastern tracks, the placement of a bet being engineered in the open at 50th and Broadway. The Howards are pretty well known around that corner and w hennot discussing things in common, aside from horse racing, invariably attract friends and admirers.

A crowd collected. With the crowd came a policeman who surprised the Howards and expostulating friends. The bluecoat refused to alter his mind and escorted them to the West 47th street station where the charge of blocking traffic was entered and the Howards released on $500 bail. Everything was settled later but the Howards came close to missing a Winter Garden performance.

### DIDNT NEGLECT "KICK BACK."

A check for around $30, representing the refund or "kick back" for advertising commission of a theatrical attraction on Broadway was secured by the representative of the show from the management of the theatre whica secured the "kick back."

It's an unprecedented incident in theatrical annals, made more unusual and probably possible through the three per cent. commission refund representing "extra advertising" for the show.

### LOST WEEK PAID IN FULL.

Clara Howard is looking over the Broadway plays this week, with a check for her full salary for this week placed in bank Tuesday, when she arrived in New York.

Miss Howard was to have played the Temples, Detroit and Rochester, this week and next. Last Saturday she received a wire saying that through some booking confusion, the two weeks were off.

When arriving at the United Booking Offices to learn what the confusion had been and stating it was no fault of her own, Miss Howard was presented with the full salary check. The Vaudeville Managers' Protective Association is investigating to place the blame, either upon the booking office or Stoker & Bierbauer, Miss Howard's agents. Whoever is deemed responsible will have to make good the amount.

Miss Howard was placed for next week, to fill in the Rochester mistake, and then resumes her regular U. B. O. route.

### "ALMA" NOW AN ACT.

"Alma, Where Do You Live?" in condensed form by Milton and Sargent Aborn, with the original book lyrics and music, is set for vaudeville.

In the cast are Florence McKensie, Bertha Whiting, James McEllhearn, Oliver C. Reese, George O'Donnell, Lee Doddy.

The act is booked direct and is a Palace theatre possibity for next week.

### "4 HUSBANDS," FINE SHOW.

"The Four Husbands," formerly known as a vaudeville tabloid act, has been stretched into a two-hour show under the direction of Sullivan & Buckley. It plays the Klaw & Erlanger theatres, opening at the Lyric, Allegheny, Oct. 4.

### BOSTON SPECULATOR FINED.

Boston, Sept. 25.

Keith's Boston, has again taken up the cudgel against ticket speculating with its coupons. Monday Fred Apt, a local spec., was fined $20.

### TWO ENTERTAINERS LEAVE.

Two more entertainers have sailed under the direction of the Over-There League and Y. M. C. A. They are Marian Schaeffer, singer, and Marian Dana, pianist.

They will appear as a unit, though without specific title.

This increases the official total of entertainers sent over by the League to 63.

### Jean Gail Vaudevilling.

Jean Gail, recently in pictures, has a new act entitled "The Loot," described as a melodramatic comedy, by Martha Oakland and Edward Baker.

Gordon & Lewis are the booking representatives.

### WILD OVER VOLUNTEER SHOW.

France, Sept. 1.

Editor VARIETY:

Knowing always that you are awaiting real good scandal or as they used to say before the draft, here's real dirt, i.e. To-night, in one of the dirtiest worse lighted theatres that I ever have had the good fortune to be in, I witnessed the cleanest and most wonderful performance there is or ever will be. I saw like in a dream the Palace Theatre, a real ten francs ($2) show and it brought me back to Broadway and 47th street.

Gee, I could just feel myself grabbing two glasses of Keith's lemonade. Miss Mayo and her associates certainly brought Broadway as near to France as it ever can be done. If it only did the other boys as much good as it did me. Well, we will be in Germany damn soon.

Tommy Gray is the only Dough Boy that can put the real snap in a salute. It would do your heart good to see those wounded boys from all parts of the country. One said, "I am going to get wounded if I can see these theatre folks. They are good."

If you could only see Miss Mayo pull her classic dancing. She is no Ruth St. Denis, but, oh my, hear those ginks roar. Elizabeth Brice! God, it was a treat for a god. She is better than any time she ever worked with Charlie King. Will Morrissey! well, if I keep telling how good they were, including little Lois Meredith. As one soldier said, "It's damn bad they don't keep it open all night, I would like to hear that cute little girl recite." Miss Mayo's company has played about a week to an audience of legless and armless soldiers. All you can say, they are doing a greater bit than we are.

Question: Can you tell me where Tommy Gray is getting all the five franc notes to give away. Maybe he doesn't know they are one dollar in American money. But he is giving them away like complimentary tickets and the boys are certainly glad that Tommy Gray is here, for he is a generous guy.

Hurrah, hurrah, for the Over-Seas Co. Yours,

*A Real Buck Private.*

### WRITING SOPHIE TUCKER'S PLAY.

Before Jack Lait left New York for Chicago last week, he started on the story of "A Fat Chance," which William Morris will produce this fall, starring Sophie Tucker. Others engaged thus far for the show are Eddie Carr, Dave Ferguson and Joyce Fair.

Miss Tucker has been routed for a few weeks in vaudeville with herself and "Syncopated Kings," receiving $1,000 weekly.

### LOST BETWEEN JUMPS.

Trixie Friganza, at the Alhambra and Royal this week, left her home Monday night and went to the Alhambra in her auto for the evening performance.

At the conclusion of her act Miss Friganza hurriedly dressed and left for her car and the Royal. When reaching the machine she found her $750 sable scarf had disappeared. No trace of it could be found.

### ACTS OUT OF HIP.

Four vaudeville turns are out of "Everything" at the Hippodrome, the Ladellos, Yoscarrys, Will Evans and George Gifford.

Eliminations left the turns with nothing to do. The Ladellos may return to the show if a spot can be made for them.

### Fannie Brice on the Roof.

Fannie Brice will join the "Midnight Frolic" next week.

Laugh and grow fat with CHAS. ALTHOFF.

### PROPAGANDA ACTS.

According to plans formulating, vaudeville may see a number of acts on the patriotic order. The Government has notified the picture industry to first product those pictures which have mainly o do with the furtherance of war propaganda and the picture market is concerned in their early distribution. The dramatic stage is concentrating its energy in producing war plays, and the music publishers are furthering interest by popularizing songs of patriotic appeal.

That the vaudeville field will shortly find itself employing acts of the "propaganda" type seems fairly certain.

The influx of propaganda acts will start next week and they will be presented by men in the Service.

### GERMAN SPY RESENTED.

Florence Pinckney, who plays the German spy in the vaudeville version of "An American Ace," has been encountering difficulty of late in proceeding through her role. At a performance last week when walking across the stage with a defiant speech after being uncovered as a spy, a woman in a stage box threw a missile at Miss Pinckney, striking her on the side of the head. At another performance later in the week, when the German spy asked the American commanding officer what he intended doing with her, a woman standing up in the audience, shouted, "Kill the cat."

The "Ace" production, presented by Harry Weber, has been given a full season's vaudeville route at $2,250 weekly, with transportation. It carries 28 people.

### MONTREAL'S FIRST HOLD OVER.

Montreal, Sept. 25.

Mlle. Nitta-Jo, at the Princess this week, has been held over for next week at that house.

It's the first time the big time vaudeville theatre of this city has held over a turn. The French woman's success at the Monday shows was so emphatic the decision to retain her was immediately reached by Clark Brown, who was here that day.

Mlle. Nitta-Jo is a new act to vaudeville, arranged and produced by H. B. Marinelli, showing for a half week only in New York, before booked for this city. She formally opens in the Metropolis in a couple of weeks.

### VENITA GOULD AFTER HUSBAND.

Chicago, Sept. 25.

Venita Gould got into the local papers again this week through a disturbance at an apartment at 225 Marquette road, when she was said to have found her husband, Harold J. Jones, in the flat with a woman named Florence Nelson.

This is the second chapter in the domestic difficulties of the pair. Miss Gould got into difficulties recently through a "joy ride," in which she and Hattie Lorraine and a couple of men participated.

### $1,000 WEEKLY TO CO-STAR.

An offer made to Blanche Ring and rejected by her is said to have been $1,000 weekly, for Miss Ring to co-star in "Hitchy Koo" with Raymond Hitchcock.

### RUINOUS PUBLICITY.

Immediately after the publication of a paragraph in VARIETY a few weeks ago that Lillian West, of Freeport, L. I., intended to enter vaudeville with a trained chicken which she had reared at her country home the gallus domesticus assumed all the airs of a headliner and affected all the mannerisms of a prima donna.

Only upon special occasions now can it be persuaded to perform its stunts, which renders it worthless as a commercial proposition.

# BUY BONDS

# THEATRICALS PLAY STAR PART IN DRIVE FOR SIX BILLIONS

## Allied Committee, E. F. Albee, Chairman, Has Stage Set to Surpass All Previous Collection Marks—Amusements Prepare Special Films and Bills—Enthusiasm Unbounded.

(Written for VARIETY by the Publicity Department of the Liberty Loan Committee, New York.)

Of the $33,000,000 subscribed to the Third Liberty Loan through the efforts of the theatrical profession, a substantial part was raised by the efforts of the artists who devote their energies to the lighter forms of amusements, provided in the variety and combination theatres.

Heeding the call of the Government, the combined variety interests have come forward with greater enthusiasm for the Fourth Liberty Loan. Under the direction of E. F. Albee the chairman, the organization of the last drive is retained in its entirety, and pledges by each member of the committee have been given for a total volume of sales in excess of the last drive.

The committee includes Henry W. Savage, George M. Cohan, Marc Klaw, David Belasco, Sam M. Harris, Edgar Selwyn, Martin Beck, Sam Scribner, William Fox, B. S. Moss, William A. Brady, and Joseph M. Schenck, representing the legitimate and vaudeville theatres, with an added staff of resourceful managers from the motion picture field, noted among whom are Adolph Zukor and J. T. Brulatour.

Several gifted artists achieved notable results in the third drive, and James T. Powers, Grace LaRue and Lillian Russell made exceptional sales. These favorites and many others will do their bit for the Fourth Loan.

The victories attained by our forces in France furnish the most potent argument for a warm response from theatregoers. Facts, reinforced by figures, induced the Government to include the theatre among the essental industries. The drive is on, and the artist, manager and other elements of vaudeville and variety will do more than their share in helping the war.

The headquarters of the Theatrical Allied Interests Committee will be in the Longacre Building.

Tomorrow (Saturday) with the beginning of the three weeks' Fourth Liberty Loan drive, the Theatrical Allied Committee E. F. Albee, chairman, will again inaugurate its campaign to swell the sales of the loan. The committee expects to dispose of over fifty million dollars worth of bonds in this drive.

The theatrical unit's headquarters are located in the Longacre Building this year. Walter J. Kingsley will again direct the publicity of the campaign. Elmer F. Rogers will also again have charge of the speakers.

Plans for creating further interest in the Loan were completed early this week and start agoing this evening. The National Vaudeville Artists has enlisted the service of 100 of its members to act as newsboys at the various theatres throughout Greater New York. They will receive assignments daily to distribute late copies of "The Stars and Stripes," the daily paper, printed by the American Expeditionary Forces in France, in the lobbies of the theatres every evening during the Loan Drive starting at 7:45 and remaining until the intermission period. They are under the leadership of Henry Chesterfield, who is acting as captain, and Hugh Herbert, who is acting lieutenant.

At the Colonial this week during the intermission period the reverse side of an old drop is being shown upon which is pasted a 24-sheet of the attraction for next week. This drop will most likely be used to further the Liberty Loan propaganda at this theatre Monday and may be followed by the other theatres which are now lowering the asbestos drop during the intermission period. Starting next week most of the Keith vaudeville theatres will have a big thermometer placed in the lobby on top of which will be figures representing Uncle Sam, a soldier and a sailor and the amount which that particular theatre expects to raise for the Liberty Loan. The Greenpoint theatre has already ordered the thermometer which will be installed tomorrow and has $200,000 as its goal for the sale of bonds.

Special loan pictures will be used to start the show and help bond sales and several propaganda acts will be employed. The Palace, New York, will only have a bill of eight acts during the drive, allowing plenty of time for the sale of bonds.

Chicago, Sept. 25.

The theatres have received recognition for their work in the Third Liberty Loan drive by having a special division set aside for them in the fourth drive, which opens Sept. 28. The loop houses will be captained by the manager of each individual house, who will be held responsible for the activity of his own theatre.

The Stage Women's War Relief will also take an active participation in the loop situation, aiding drives in each of the houses.

Peter J. Schaefer has been appointed chairman for the theatrical division, and has secured the first sale. Dick Green, international vice-president of the Stage Employes and Operators' Union, was the purchaser. He bought $10,000 worth of the bonds. Ed. Ballard, proprietor of the Hagenbeck-Wallace show, has assured Mr. Schaeffer he will purchase $25,000 worth of bonds before the circus leaves Chicago.

### MAJESTIC, L. A., VAUDEVILLE.

Los Angeles, Sept. 25.

Ackerman & Harris have been here several days conferring with Adolph Hamish and the Hamburgers, owners of the Majestic, over the lease of that theatre for vaudeville. As a result of this conference the Majestic may reopen within six weeks.

### SKETCH WITH DICKENS.

Ben Barnett has completed a sketch dealing with the life of Charles Dickens at the time of his first visit to America in 1842.

The sketch has four characters. It is called "Boz," after the pen name given him in his early youth.

Dickens was about 30 at the time of his first visit to these shores.

### LEON ERROL'S ACT.

Chicago, Sept. 25.

Next week in local vaudeville Leon Erroll will debut in an act, headed by himself and carrying one other man.

The booking, made by Jenie Jacobs in New York, calls for a salary of $1,500 weekly during Errol's temporary stay in the varieties.

### FULL WEEK INCREASE.

Ottawa, Sept. 25.

With this season the local Dominion theatre has played vaudeville a full week, increasing the gross receipts weekly from $700 to $800 over the amount the same house played to last season when the policy was a split week. The bills for the Dominion this season has been somewhat improved in material, with a consequent increased cost in the salary list, but nothing to compare with the added takings.

Last season the Dominion "split the week" with the Theatre Francaise, Montreal, both operated by the Canadian Circuit, with Clark Brown, general manager. The Francaise is now dark.

### DOOLEYS SUED BY ORTH.

Gordon and William J. Dooley are named as defendants in a suit brought by O'Brien, Malevinsky & Driscoll, as counsel for Frank Orth. Orth alleges he wrote and copyrighted a song entitled "Stroll Down the Avenue," upon which he holds the exclusive rights.

Since Sept. 1, 1917, the Dooleys have been using the song and Orth values its use at $25 weekly. Orth estimates his damages amount to $2,000.

The defendants, through their counsel, Harry Saks Heshheimer, put in a general denial.

### DUMONT'S MINSTRELS.

Philadelphia, Sept. 25.

Frank Dumont's minstrels, now at Dumont's, have Eddie Cassady (featured comedian), Richard Lee, Joe Hamilton, Bennie Franklin, Burke and Walsh, Charles Gano, Alf S. Gibson, Tom O'Brien, Harvey Brooks, Oscar Smith, R. P. Lilly (musical director).

### THEATRE BUILDING HELD UP.

Los Angeles, Sept. 25.

Alexander Pantages has postponed construction on his new theatre at Seventh and Figueroa. It is understood that he was advised to do so by the Government.

Work on his new Salt Lake theatre also has been held up.

### Cummings and Mitchell Separated.

Roy Cummings reopens in vaudeville next week, as Roy Cummings and Girlie. He was formerly with Ruth Mitchell (Cummings and Mitchell) with "Hitchy Koo." Miss Mitchell remains with the show, where she has been given a part.

### Vincent Serrano in Lait Playlet.

Chicago, Sept. 25.

In Chicago now Vincent Serrano is rehearsing a playlet for vaudeville, written by Jack Lait, called "Between the Lines." It calls for two principals, both men.

Mr. Serrano will be represented in vaudeville by William Morris.

### Ernest Sturm Has Divorce.

Chicago, Sept. 25.

Ernest Sturm of the quartet at the Rialto last week, was granted a divorce from his wife, Freda Stone.

### Henderson's Closing Long Season.

This week when all Coney Island officially closes for the summer, Henderson's Theatre with its vaudeville will also cease, after its longest season.

### Detroit Agent Branching Out.

Detroit, Sept. 25.

R. E. Mack, manager of the local International Vaudeville Exchange, will open offices in Cleveland and Buffalo.

### Tabs & Stock at Orpheum, Zanesville.

Zanesville, O., Sept. 25.

The Orpheum opened last week under the management of W. D. Brookover. The policy of the house will be musical tabs and stock.

### PAUL LYNWOOD UNDER ARREST.

Elmira, N. Y., Sept. 25.

Investigation into the past of Paul Lynwood, theatrical producer, arrested here last week on a serious charge lodged by the police when he was found in a room in the Reggio Hotel with Bessie Phillips, a 16-year-old local girl, has resulted in sensational disclosures.

Lynwood, who was in Elmira to produce the Red Men's Kirmess, it is now revealed was arrested and indicted on a similar serious charge in Albany last December. The Albany charge was made by 16-year-old Evelyn Albert of that city, while Lynwood was there to stage "Melodyland" at Harmanus Bleecker Hall for an Albany evening newspaper.

While the Albany indictment was pending against Lynwood in January last, he was married to the Albert girl by a Rensselaer clergyman and the case subsequently was dropped.

The investigation also shows that Lynwood's right name is Percy Lynwood Capes, that he is 36 years old, and the son of a minister of Tunnel Hill, Ga. The records also disclose he was twice married before he married the Albany girl, and twice divorced. His first wife is living in Maine and the second in Minnesota.

The present Mrs. Lynwood is staunchly defending her husband. She had one of the principal roles in "Melodyland." After it had been produced, the girl's father complained to the police his daughter had not been home the previous night. The police probe resulted in Lynwood's arrest.

In the Albert case the parents of the Phillips girl complained that the daughter was missing and Lynwood's arrest followed. The story told the local police by Lynwood was that he was ill, that the Phillips girl told him she was a nurse and offered to go to the hotel and take care of him. Miss Phillips' story was different.

Lynwood admits that he failed to register for the draft Sept. 12 "because his hand was shaky."

His case will come up for an adjourned hearing Friday. He is attempting to secure bail.

### LOEW'S SOUTHERN TIME.

With the dropping of a couple of towns in the south formerly booked by the Loew Circuit, Loew is now placing bills only in six down theatres down there, at Augusta, Atlanta, Birmingham, Memphis and New Orleans, playing a split week in each.

The southern houses are booked by Ernie Williams in the Loew office.

The house opening in South Bethlehem, Pa., this week, is booked through the Loew office by Solly Turek, who also places the Sunday Loew vaudeville in the 7th Avenue, New York, and Shubert, Brooklyn.

### PRODUCING FIRM.

A new vaudeville office in the Gaiety Building has been opened by Bob Sterling and Irving Stone. Sterling is a former vaudeville artist and the writer of several songs. Stone is a vaudeville author and stager of acts. The company will confine itself to producing acts and publishing the special songs used. "Gates to Paradise," with 10 people, will be one of their first productions.

### East and West Inter-Representation.

Chicago, Sept. 25.

Jake Sternad of Chicago and Jack Potsdam of New York will give each other mutual representation in their respective cities hereafter.

### New Booking Arrangements.

William Casey is again booking the Grand, New York, since Fally Markus decided to discontinue handling its bills, while the Olympic, Brooklyn, is now being booked by Walter J. Plimmer.

# ARTISTS' FORUM

Confine letters to 150 words and write on one side of paper only.
Anonymous communications will not be printed. Name of writer must be signed and will be held in confidence, if desired.
Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed.

New York, Sept. 9.

Editor VARIETY:

I notice several acts claim the origin of the much disputed idea, that of liking the allies to horses. Jean Havez wrote the "Race" or the "World's Handicap" for me nearly one year ago and I have been using the recitation for The Stage Women's War Relief and other benefits, for the past nine months.

I have proof of the above statement.

*Arthur Lipson.*

Sept. 19.

Editor VARIETY:

In VARIETY Sept. 13 an act doing a policeman and an Italian is accused of using material belonging to Al Hawthorne (Hawthorne and Anthony).

We are doing a policeman and Italian, and have been doing this act since February, 1916. Prior to that Mr. Roth did the same act with Tom Murray since 1914.

*Roth and Roberts.*

Winnipeg, Sept. 17.

Editor VARIETY:

Our show was the first show to go across the Canadian line since the new draft (18-45). Professionals will under no circumstances be allowed to enter any part of Canada without necessary credentials which they can get for the asking from their own Local Board.

They must have their registration card showing that they have registered. They must have a permit from their Local Board allowing them to leave the States and enter Canada. This permit is a regular form blank. Without this permit it will be impossible to get into any part of Canada no matter what any one in the States may say about it.

Americans in Canada are also stopped often on the street by officers to show their permits into Canada and failure to have it means arrest. Several in our show were stopped here this week. I was stopped twice, and after showing my registration card was asked for my permit.

*Joe McShane,*
(McShane and Hathaway.)

## CALLING MUSIC MEN TOGETHER.

A confidential notice sent out a few of the music publishers by Milton Weil of The Music Trades Company asks them to be his guests, today (Sept. 27), at a special luncheon at the Republican Club, 54 West 40th street, where he will lay before them the outline of a plan which is to solve some of the problems of the music publishing business.

If the representatives assembling are in full accord, a general meeting will be called within the near future, when all music publishers will be asked to act on Mr. Weil's suggestions.

The secrecy attending this first meeting has caused some speculation among the publishers. A leading publisher, who has been invited, stated it was his belief, plans are about to be started to form a sort of a "Chamber of Commerce" for the music publishing industry which will make it a distinct factor.

## HENRY MARSHALL STAGING.

Henry I. Marshall is actively engaged in the production end of vaudeville. He is concerned in the staging of several acts of his own and others which he is staging for Emily Ann Wellman and Jack Morris.

In preparation are "Sweet and Pretty," a 35-minute musical version of "Charley's Aunt," and "The Pursuit of Happiness" an allegorical playlet, to follow Miss Wellmans' "White Coupons," which Marshall also staged. A musical act written by Harry B. Smith and Marshall is additional.

Marshall may return to vaudeville again with two girl dancers known as the Misses Cloter and Quinn. The girls will probably use different names when the turn is ready.

H. Bart McHugh and Marshall have in rehearsal a new allegorical musical phantasy entitled "The Pursuit Of Happiness," with the book, music and lyrics by Marshall. In the cast of six are Mildred Alain, Helen Gunther and George Douglas.

"Birds of a Feather," a new anatomical fantasy, written by Leon Kimberly for Bert Ford and Pauline Price (Edw. S. Keller).

"The Dummy" is to be produced by Arthur Klein from a book by Harry B. Smith with words and music by Henry I. Marshall.

## GEO. YEOMAN—BIG TIME.

Indianapolis, Sept. 25.

This week at Keith's, Indianapolis, is George Yeoman and "Lizzie," with other big time engagements to follow including a tour of the Orpheum Circuit startng Jan. 12 next.

It's 12 years since Mr. Yeoman last played a big time house. He has been monologing since and now has a turn written by James Madison. "The Lizzie" of the title is a mythical person Mr. Yeoman talks to and about during the act.

## JAZZ BAND OF 20 PIECES.

A jazz band composed of 20 pieces is the objective of Irving ("Buggs") Bochner, who is now in New York, attending to the matter.

An amusement promoter, says Mr. Bochner, suggested the 20-piece jazzing aggregation.

## PLAYING FOR MOSS.

Danny Simmons, of the B. S. Moss office, has signed Welch, Mealy and Montrose, Old Homestead 5, and Gallerini Sisters for eight weeks on the Moss Circuit.

## SHACKELFORD RESIGNS.

Atlantic City, Sept. 25.

Ernest W. Shackelford has resigned from the management of the Million Dollar Pier. He will leave the resort about Jan. 1. He has been in charge of the pier for the past three years, said to be the most successful since it was built.

Mr. Shackelford was formerly manager of Young's Ocean (old) Pier. He has many outside financial interests.

### Harry Bailey Managing Camp Theatre.

Sol F. Klarberg has been transferred from the Buffalo theatre, Camp Upton, L. I., to the management of the Liberty, Camp Pike, Little Rock, Ark. He was formerly associated with the Interstate's Southern houses.

Harry A. Bailey, recently of the Alhambra, New York, is now in charge of the Buffalo at Upton.

There is also a Liberty theatre at Upton. It is the big house of the camp, managed since opening by Geo. H. Miller.

## WAR SONG CONTEST SPREADING.

The War Animated Song Contest, started at the Fifth Avenue last week, and having its final there Tuesday night, is going to go over the Greater New York small time circuit booked out of the United Booking Offices.

This week the Greenpoint started a contest. It will follow into the 34rd Street, Keith's, Jersey City, 125th Street and 58th Street, as far as at present laid out.

At the opening of the contest Monday night at the Greenpoint it's reported the box office showed $200 more than on the Monday night previously, although in New York Monday night of this week was "off" in the vaudeville theatres, generally.

The Fifth Avenue Tuesday night held lamost complete capacity before eight o'clock.

## COLINI CLAIMS LOYALTY.

William Colini who has a dancing act in vaudeville known as "Colini's Variety Dancers," has recently been annoyed by several rumors intimating he was not an American citizen.

Colini arrived in this country 20 years ago and played for the western vaudeville managers and other circuits.

He became a naturalized U. S. citizen in Chicago, in 1905 and married a Chicago girl of Irish parentage. Her father held a Chicago city job for many years.

Since the war started his two brothers enlisted, and are now fighting in France.

His act has taken part in many benefit performances for the Red Cross and other war charities.

The act is now on the big time under the direction of H. B. Marinelli.

## STERNAD'S CAMP SHOWS.

The first of the Jake Sternad camp shows, consisting of seven acts, will open a tour of the cantonments at Camp Dodge, Oct. 3-4-5-6, while on the same date a Sternad vaudeville outfit will start at Camp Custer with still a third of the Sternad units to open at Camp Grant Oct. 7-8-9.

Sternad has an understanding with the offices controlling the camp bookings whereby if the shows he books fail to meet satisfaction they can be cancelled, or Sternad can cancel them, if the camps do not prove financially satisfactory.

### B. B. Circus Closing Nov. 2.

Chicago, Sept. 25.

The Barnum and Bailey Circus has arrived in the southwest after a coast tour. Business at the coast was bad.

The outfit is now playing the Texas stands. It will close its season Nov. 2 at Memphis.

The Ringling Circus is closing two weeks earlier than last season, being Oct. 18 at Clarksdale, Miss.

The Hagenbeck-Walace show, which has fared badly this season, closes Oct. 6, some weeks earlier than last year.

### Billers Strike in Jersey City.

A billposters' strike is on in Jersey City. Some of the agents in there with feature films and also the local amusement places had some trouble for several days getting up outside billing, with the local press relied upon.

### Muriel Worth Back in New Act.

Muriel Worth, who left vaudeville when marrying "Dutch" Leonard, the ball player, is returning to vaudeville in a new act carrying three people. Her husband has been drafted.

Arthur Kelin will direct the turn.

### Sampter's New Musical Revue.

Martin Sampter is sponsoring a musical revue called "Are Your There," to play the cantonments. The show is said to be new and framed especially for the Liberty Theatres.

## ILL AND INJURED.

Buhla Pearl (Mrs. Walter Buhl) was operated upon at St. Joseph's Hospital, Chicago, last week for appendicitis.

Bob Dailey, ill for six weeks, reappeared on Broadway this week, back to his normal self.

Johnnie Collins, the U. B. O. booker, injured about two weeks ago in an auto accident, was able to be about Wednesday.

B. Iden Payne is reported slightly better at the Flushing (L. I.) hospital, where he was operated on for appendicitis. He was not out of danger up to Wednesday.

F. Ray Comstock, who fractured his ankle while playing golf on Long Island last month, returned to his office this week with the aid of crutches.

Jo Paige Smith returned to his office last Friday, after being confined to his home for same days. The agent has been subject to fainting spells ever since he went northward on a fishing trip early in the summer.

The following are ill at the American Theatrical Hospital, Chicago: Georgia Kema ("Speedway Girls"), Hilda Martin (Haymarket stock burlesque), William Cunningham (booking agent), Joseph Rossi (Chicago Opera Co.).

Frank Wirth, the Australian trick rider and manager of the equestrienne act called the Wirth Family, has returned to the Ringling circus, after an attack of typhoid fever. He was in a Minneapolis hospital for six weeks.

While Carter De Haven and Flora Parker were going through their act Monday matinee at the Majestic, Chicago, their daughter, Majorie, six years old, was undergoing an operation for appendicitis at the Washington Park Hospital. After the turn Miss Parker collapsed. The operation was successful.

## MARRIAGES.

Bert Taub ("Love Farm") to Patty Dennison (Winter Garden show, Chicago) at Pittsburgh.

Eleanor Kern (partner of Ernestine Gordon) to Sergt. C. D. Levandowski, Aviation Corps, at Berkley, Cal., last week.

Carolyne Scoville to Daniel Diehl at Camp Funston, Kan., Sept. 16. Both members of the Milton Schuster show, playing the cantonments.

Mrs. Dollie Beeson (nee Weston) to Harry Brown (non-professional) at the Little Church Around the Corner, New York, Sept. 12. They will make their home at 907 Gervais street, Columbus, S. C.

Thomas Robbins of Attleboro and Hattie Atwood of Profile View, N. H., were married recently in Providence, R. I. Mr. Robbins, until a short time ago, in vaudeville (having traveled with Marvel, Priscello and other hypnotists), met his bride while touring New Hampshire.

## BIRTHS.

Ted and Margie Banks, in New York, Sept. 23, son.

Mr. and Mrs. Albert Parker (director in Douglas Fairbanks' studio), at Los Angeles, last week, daughter.

Mr. and Mrs. John F. Carbrey, Sept. 19, daughter. The mother is professionally known as Pauline Lorimer.

Mr. and Mrs. Al Weston, at Lying-in-Hospital, Chicago, Sept. 16, daughter. Mrs. Weston is professionally Babe Clark.

Mr. and Mrs. Samuel Orkin, at Elliott Hospital, Boston, daughter. The mother is Mary Ruby of the Three Ruby Sisters.

## IN AND OUT.

Walter Scanlon left Proctor's, Newark, Saturday through loss of voice. He also cancelled Poli's, New Haven, first half this week.

That sureFire fun purveyor. CHAS. ALTHOFF.

# BUY BONDS

## IN THE SERVICE

*[This Department has been carried weekly in* VARIETY *since we declared war. It has noted a list of theatrical men in the Service that seldom ran less than two columns, and more often much beyond that.]*

### CASUALTIES.

**Richard Marshall** is recovering in France from wounds received at the front. He was formerly treasurer of the Majestic, Los Angeles.

**Jack Lynch** is in the Base Hospital, Mineola, L. I. (Ward No. 5), where he may be seen or letters addressed to him.

**Pvt. Lyle R. Mabrey,** 308th Inf. Band, was severely wounded in action, Aug. 31, and is now convalescing. Louise Astor, his wife, received the official notification.

**The son** of Charles Simone, the General Film Exchange manager at New Haven, has been gassed twice since reaching the battlefront with Pershing's troops.

**H. E. Belford,** recently killed in an aeroplane accident at Leaside Camp, Toronto, was vice-president of the I. A. T. S. E. local 406 in Moose Jaw, Sask.

**Jimmy Martin** (Martin, Roberts and Jones), gassed while in action on the Western Front, according to a letter just received by his two former partners. He writes he is now in a base hospital near Paris and doing nicely.

**L. Andrew Castle,** of Chicago, and a professional, was wounded in France. He is recovering in a hospital over there. Mr. Castle is a machine gunner with the Amer. E. F. Information of his injury was received at the New York offices of the Actors' Equity Association.

**Corporal Harry C. Frey,** killed in action Aug. 20, was well known in vaudeville as one of the Frey Twins. He was married, 25 years old, and lived at 155 Audubon avenue, New York. He had been wrestling instructor at Camp Upton and left for France in April with Battery C, 304th Field Artillery. He was a brother of Captain Charles Daniel Frey of the American Protective League at Washington. His twin, Sergeant Harvey L. Frey, is with the U. S. Customs Bureau.

Edward Hayes of New York is in Paris as a K. of C. secretary.

W. A. Jones, 42d Co., 154th Depot Brigade, Camp Meade, Md.

Jack Stern (Douglas-Newman Music Co.), ordered to Camp Greenleaf, Ga.

Arthur Lyons (formerly with Harry Shea), at Camp Gordon, Ala.

Fred Goodwins (playing with Bryant Washburn's film company), leaves for an officers' training camp.

W. T. Walker, stationed at El Paso, Tex., has been honorably discharged from the Army.

Will Dillon, stationed at Camp Humphries, Va., is not Will Dillon, the song writer (who is not in the Service).

L. A. Rahe, formerly with the Ed Rush offices, now in the Navy, has been assigned film detail work in New York.

James Clark (vaudeville) has enlisted for service with the British-Canadian forces in Siberia.

Monty Brice (song writer; formerly writing with Jimmy Monaco) ordered to Army Transport Division last week.

Louis Muller (Feiber & Shea) appointed manager Liberty Theatre, Camp McClellan, Anniston, Ala.

Willie Sufface (Meyer Cohen Music Co.), ordered to report this week to Camp Gordon.

Tom Stuart (William Collier company), in the Q. M. Corps and stationed at Fort Slocum, N. Y.

Fred Hubener (manager of the Garden, Richmond Hill, L. I.), ordered to the Syracuse Camp, Sept. 25.

Gus Kleinicke (formely musical director for Fritzi Scheff) is at Fort Hancock, Ga., where he is bandmaster.

William F. Young (Young and Wheeler) ordered to Camp Gordon, Ga.

Lewis J. Rosenberg transferred to 33d Field Artillery, 11th Division, Camp Meade, Md.

William J. Kelly (Reel Guys Co.), 19th Co., C. A. C., Fort Hancock, N. Y., promoted to corporal.

Arthur J. Grebner is in the Casualty Company at Camp Colt, Gettysburg, Pa.

Jack White (former cabaret entertainer) at the New Hampshire College, U. S. Training Camp, Durham, N. H., Co. A.

Lew Sharp ("Five Merry Youngsters") is in the Service under his own name, Louis Syilles, Battalion No. 15, Camp Greenleaf, Ga.

Clarence B. Lovell is a sergeant with the 301st Ammunition Train, American Expeditionary Force, France. He was a manager before entering the service.

**VARIETY**
**HAS NO**
**FREE LIST**

**Due to the regulations of the War Industries Board, as mentioned on Page 11 of this issue, and through the Post Office Department deciding that the complimentary copies sent by VARIETY to theatrical men in the service were "sample copies," VARIETY has regretfully discontinued mailing its weekly issues to soldiers and sailors who were in theatricals before entering the service.**

**From many letters received VARIETY was very gratefully received by all of the several hundreds of men on VARIETY's service list.**

**If relatives or friends of theatrical men in the service wish them to continue to secure VARIETY it will be forwarded on receipt of a subscription in their names for one month or one year or any interim period at the present subscription rates—$4 in the United States and $5 foreign annually.**

Fred Esmelton leaves "Watch Your Neighbor" as soon as a substitute can be secured. He has received a commission in the army.

Herman Barrens is assistant amusement director ata Camp Gordon, Ga. Fred Berrens is a seaman in the transport service.

Harry Chapman (Atlas Comedy Four) has joined the army and is a member of Truck 516, Camp Humphreys, Virginia.

Lieut. M. S. Bentham, U. S. N., appointed aide for Third Naval District, with headquarters at Bensonhurst, L. I.

Milt Lewis, brother of Al Lewis (Lewis & Gordon), at Camp Meyer, Va. He is to enter Major-General Crowder's office in Washington.

George Harcourt (dancer), has been put on special detail in the Fifth Engineers Training Regiment, Camp Humphreys, Va.

Bud McPherson (Belle and Bud McPherson) has enlisted for foreign military duty, through Canadian recruiting channels.

Charles Withers ("For Pity's Sake") at Fort Slocum, N. Y., has joined the

(Continued on page 25)

## VOLUNTEER CAMP SHOWS

John Provan, known professionally as Scottie Provan, now at the battle front in France, in writing to New York says that in addition to soldering in the trenches he has found time to jump over to the nearest Y hut and put on his vaudeville turn, the Scotch comedian enclosing one of the small bills the Y used to advertise his appearance. The most amazing part of his entertaining stunt was that he had to return to the firing line at 6 o'clock. This is the first report where a former vaudevillian in addition to entertaining the soldiers for awhile was ordered right back to the front line trenches. Provan recently had a furlough and spent it in Paris.

Sailor William Reilly, who has appeared in local vaudeville houses on leave from the Navy, will do no more vaudevilling for the present as he is assigned to special Liberty Loan drive work, spending one week in Pittsburgh as the guest of the Banker's Club. Reilly, with a musical accompaniment by the Pelham Bay band, stood on the top of the new Selwyn theatre awning last week and sang songs, with a picture camera working while Reilly put in all of the gestures. Reilly was due in Washington this week for some special entertaining stunts.

The War Hospital Entertainment Association has added one more link to its chain of hospital theatres. This is at the U. S. General Hospital, No. 3, Colonia, N. J., newly established under the auspices of the Red Cross where the maimed who return from the war will be taught useful crafts and occupations which will enable them to earn a remunerative livelihood in spite of their infirmities.

Fred Harten, 57th Regt. Artly. Band, A. E. F. in France, has organized a nine-piece jazz band which gives frequent entertainments at the various base hospitals and at the Y. M. C. A. "Huts." The majority of the jazzers are from New York and were former professional musicians.

A farewell vaudeville entertainment was held recently at Camp McArthur by the 5th Batt. Inf. in which Pvt. F. O. Williams, former assistant manager of the Globe, Kansas City, was the master of ceremonies. Through the courtesy of manager Harrison of the Orpheum, Waco, Tex., the entire Pantages bill was transported to the camp. The entertainers included, Zene and Mandel, Aerial Patts, Mr. and Mrs. Jack Aarros, Ford and Goodrich, Dottie Vau, Mazie Oliver, Mae Whitfield, Jack Oliver, Foster Hoffman ("Flirtation" Co.), Rose Mary King, Vivian Osborne, W. L. Thorne, Kenneth Grattan, John J. Farrell, Charles Hathaway, Edward McDermott ("Notorious Delphine" Co.), Sergt. Earl M. Castle (Castle-Davis Trio) rendered a number of saxophone solos.

Al Jolson, by arrangement with Major-General Barnett of the Marine Corps, appeared in Washington, Sunday, and sang for the general staff and several thousand marines, his "Tell That to the Marines." The number has been accepted as an official song by the marine corps.

At Larchmont, N. Y., Sept. 20, for the Red Cross, at St. John's Parish House, by E. F. Albee, Van and Schenck, Eddie Dowling, Six Kirksmith Sisters and pictures.

The American Ambulance men stationed at Longchamp, France, under the command of Lieut. Pierre J. Le May, were entertained recently by Billy Gould with his "Yankee Doodle Five." The entertainers included Louise Carlyle, Renne Dietrich, Gilley Gregory and A. L. Wright. They are members of the Over There League. A few nights following Will M. Cressy, Blanche Dayne, Helen Goff, Helen Davis (Over There League) furnished the show.

Lewis Riley, detailed to entertain in the camps in France, appeared at the American Soldiers' and Sailors' Club concerts in Paris, assisted by Leo Freddy.

At the Walter Reed Hospital, Washington, D. C., Sept. 17, through Keith's (Roland S. Robbins, manager). The hospital holds wounded boys from the front. Manager Robbins escorted the party. Included were United States Senator Reed of Missouri, General Emmett Newton and DeWitt Lillie-bridge. The artists were Blanche Ring, "Crosby's Corners" and the brass band (with Felix Rush), Joe Jackson, Olga and Mishka, all appearing at Keith's last week. Mr. Robbins is arranging a performance weekly for the hospital. The entertainment Sept. 17 was the second he had given last week there, with the first show consisting of McKay's Scotch Lads and Lassies.

Corporal Donald MacDonald, late of "Toot Toot," and now with the Marine Corps at Camp Fuller, Paoli, Pa., was the director of a vaudeville show given by the marines of the camp at the Grand Opera House, West Chester, Pa., Sept. 19. The following appeared: Corporal MacDonald, Sergeant G. Shepmoes, Corporals Wallie Lewis, Alfred Freund, John P. Eichmiller (with squad), Ralph C. Shireman, Sigurd O. Hermansen, Hugh N. Bancroft, Privates Donald Moyer, Earl Smith, Heyward Wever, Harvey Wheeler, John G. Whittier, Louis Gardner, Louis Brown, Jack Hempel and James T. Shine. Also Miss Bessie Phillips, a "daughter of the Marines." Corporal John P. Eichmiller announced and Private J. E. Foreman was stage manager.

Two concerts were held last week at Camp Merritt, N. J., under the auspices of the K. of C., arranged by Mrs. Carrie V. King. Those who entertained were: Mme. Mai Kalna, Ethel Morrison, Amelia Summerville, "K. C. B.," Joy Sweet, Lily Sutherland, Jessie Morris, Ethel MacDonough, Helen Lyons, Webster Norcross, Arthur Carter, Davis Quixano, Mr. and Mrs. George Spink.

Headed by Tavie Belge the company of "Fiddlers' Three" visited a United States battleship in the harbor last Sunday afternoon and gave a performance before 700 sailors.

May Irwin made a special trip to Clayton, N. Y., to give an entertainment Wednesday night for the Red Cross.

Keith's Military Boys' Band camped Sunday afternoon in Van Cortlandt Park with their own equipment, including cook tents. One hundred and fifty were in the detachment under the direction of W. B. Sleeper, who gives his special attention to the Keith band, organized and maintained by A. Paul Keith and E. F. Albee. The boys gave a concert during the afternoon.

Sunday evening, Sept. 29, a free performance for men in the Service will be given by "Head Over Heels," at the Cohan.

Fifty-one wounded marines, men who saw service at Chateau Thierry and are now in the hospital at Norfolk, Va., were the guests of Otto Wells and the management of "Flo-Flo" at the theatre Sept. 18. **Betty**

(Continued on page 24.)

# "THE SKIRT" SAYS—

(Speaking of Women—mostly)

By THE SKIRT

Lew Kelly at the Columbia this week may carry his show through on the strength of his interesting experiences while on the other side, which Mr. Kelly tells about during the second act. The show is so bad, it wasn't surprising to see a potatoe thrown over the footlights Tuesday matinee, while one of these awful burlesque Frenchmen was on. Only the splendid discipline of the house saved the situation then. Mr. Kelly is always funny, but he is using only the old stuff.

The really popular feature Tuesday at the Columbia was the orchestra's playing all the important bugle calls named in turn by the drummer.

Lucille Manion is utterly wasted in this show. She deserves something better. Brunet in type with an abundance of personality and a splendid voice, Miss Manion also possesses that rare gift of clothing herself becomingly. A pink silk heavily embroidered in silver was prettily draped with no trimming. As an aviator a dull blue tunic and pants had white leggings and helmet. There was a blue brocade cape with mole collar and cuffs. A white lace dress had an emerald green overdress.

The chorus, working hard with little material, wore one costume of note. As aviators the tights were of tan with closely fittings jerseys of a light shade. Leggings, helmets and gloves were of leather.

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The Palais Royal restaurant has a floor show which will please no matter what the mood. You remember pretty girls and a riot of color and expensive materials. The girls in the large type are Rita Lee, Tulle Lindahl, Helen Herenden, Venita Fitzugh and many others. There seemed no end of girls. All the costumes were worth mentioning, but they were too numerous. One set of silver and gold, used for a patriotic finale, is too handsome to overlook.

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"For I remember stopping by the way
To watch a Potter thumping his wet clay;
And with its all obliterated Tongue
It murmured, 'Gently, Brother, gently pray.'"

Those few lines hang over the little stage of the Martinique Omar Khayam Room, where Gus Edwards' new revue holds forth. Mr. Edwards has put on too good a show for any one to "pan." When numbers make you forget the nice, long, cool drink before you they must be good. Mercedes Lorenz, one of the four principal women, looks well, and puts over her songs in splendid style. Of the several costumes worn by Miss Lorenz a deep blue net, made short and trimmed with tiny ruffles edged in silver, made the best impression. In a "Parcel Post" number short pants were covered by a tiny skirt in two shades of blue, with coral velvet ribbons used on the edges. An Irish number was done in pale green net, made in points with darker green velvet for the jacket. There was also the inevitable high hat. Kathleen Hichens, Irene Martin and Eleanor Pierce also liven things along, and are beautifully gowned. The eight girls in a camouflage song are uniquely dressed in chiffon of many shades. Even the stockings look like our battleships lying over in the Hudson. For a cabaret show in dressing it lacks nothing.

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At the Palace this week the Morton Family held forth. After intermission in three separate acts the Mortons show they are still there. Clara Mort, when doing what she calls a "Solo Songologue," changes her clothes three times. Her first costume was rather eccentric in as much as the short skirt was worn over long trousers that fitted the calves closely. The skirt bounded in four rows of brilliants was faced in green. A tammie made in points decorated her long curls. An Indian costume was in gold cloth with black poppies. There was also a fantastic soldier suit in blue satin.

Naomi Glass (with Paul Morton) was prettily dressed in the palest of green satins made full of skirts and a baby waist. A white lace dress made on the same lines hid a short dancing frock of blue chiffon. Of the Mortons (four) the mother (Kitty) wore a blue tailored suit with a black velvet hat trimmed with osprey. Little Martha Morton, although not very little but rather tall, with a wealth of auburn curls was sensibly dressed in a brown plaid cloth dress. The skirt was made double and pleated and had white revers. Young Joe Morton is a well set up boy of the smaller type. His tuxedo fitted perfectly. At the conclusion of the turn when the entire family appeared for the finale it was a picture to see father, mother and four dandy children.

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The Gardiner Trio opening the Palace show, do a patriotic finish in white satin. Frances Renault, dressing as well as ever, appeared first in a short fur cape over a dress of bronze sequins and lace. His huge hat was trimmed in osprey. An old fashioned dress was carried out in blue brocade with a gold lace ruffle. A huge bonnet was made of tulle. His dress that drew applause from the huge audience was of fish scales of silver with a black velvet mantle. The large hat was trimmed with yellow paradise.

Lucille Cavanagh, in a pretty dancing act, was most elaborately gowned. Her first dress was lovely in its simplicity. The first skirt was ankle length and tight. There was an over dress of white net with tiny ruffles and the bodice was a short coatlike effect in white satin. The hat was of red, turban in shape and trimmed with feathers of the same shade. An Indian costume was of silver made in one straight piece. It was edged at every seam in black points. For her last gown Miss Cavanagh choosed yellow. The skirt very short was caught up at one side revealing black lace trunks. The skirt edged in green had an orange poppy at the belt. There was a mauve hat with a blue chin strap. It was a dress of many colors but well blended.

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Anna Chandler has come all the way from the Metropolitan, Brooklyn, to the American, New York, in the same mauve taffeta dress.

Lily, of George and Lily Gardner, was in red net over white. A good-looking dress on a large woman was of a heavy lace made in two flounces, with bodice and side draperies of pink crystals. The wearer was of Holden and Herron.

The girl of McDonald and Cleveland was in black satin, with front and back panels of black sequins. A wide red sash was worn well over the hips.

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Dainty little Marie Doro, according to her own statement, is not the Marie Doro of old. She claims to have been reborn about two years ago—a sort of reincarnation, as it were. Just how it affects her daily life makes an interesting little tale. Get her to tell it to you. It's most interesting.

# THE AMERICAN ON LEAVE

By SERGT. EDWARD HARTMAN

*(Now with the American E. F. in France, attached to Headquarters Services of Supply. Before enlisting, Sergt. Hartman was on the New York staff of VARIETY.)*

France, Aug. 29.

Four months in France, then what? Oh, la, la!

A seven-day leave. Sure, there's the grouch who says he's been over for nine months and hasn't had one yet. He's out of luck.

They take off the privilege every now and then when they think there is too much work to be done and you can't be spared, but be up and awake and when the time is ripe get in the old document and get away while the getting is good and enjoy one whole week at Aix Les Bains, the hub of the Savoie leave area for A. E. F. troops in France.

It's the biggest hand-out of trip to France, and Uncle himself is doing the trick. He has a representative at the station to meet you, and within half an hour after arrival you are installed in a real "three squares" a day hotel, with a room for you and your Buddy (you always want to have Bud along to share in the fun), with real beds with sheets and everything. "Good-night! This layout will put the bankroll in the morgue," flashes through your mind. But, no, the old bankroll of Uncle Sam is there to prevent this, and for seven delicious nights you slumber between sheets and eat breakfast at the hour you desire.

What could be sweeter in a soldier's life?

Not a bugle is sounded and not a formation to be stood. And do you eat those meals? Well, now, ask the doughboy from the line or the mule-skinner from the S. O. S. (Services of Supply).

They are French, but then there is plenty to them, and the lack of necessity for a mess kit with no washing after is one joyous thrill.

"What are we going to find to do for seven days?" is a question that crops up that first morning after the old clock has crept around to ten and you are devouring your eufs sur le plat (fried eggs), avec chocolate et du pain (bread). There's a fellow there whose time is about up and he is going back toute de suite. He knows the ropes, and the first advice given is to visit the Y. M. C. A. Aw, say, is that all we get in this place? Take his advice anyway even if you have spent many a night in the Y. M. C. A. hut back in camp.

It's the surprise of your life when you strike this one. Sure, you look for a hut, but none is to be found. Say, bo, where is this Y. M. C. A. they talk about? "There it is in front of you, greeny." Wow! No? That swell joint? Gee, look at me hobs (hob-nail shoes at present in vogue with the younger men in France). Did you get a flash at the Jane who just went in? She was talking American, too. Let's take a chance.

This very building, which has been taken over by the Y. M. C. A., is the famous Casino of Aix Les Bains, far famed as a second Monte Carlo. It is one the most beautiful buildings of its kind on the continent and easily one of the most complete in every detail. It has a theatre, ball, lounging and billiard rooms, with numerous little ins and outs.

What is the soldier to do in the daytime? That's the Y. M. C. A.'s job, and they have taken it in hand in the right way. There is never an idle moment. Innumerable places of interest around Aix and trips are on tap for those that wish to go. Then there is that light amber fluid so appealing in long glasses, which, although not sold in the Y. M. C. A., abounds in the many attractive French cafes. Although said fluid is tres cher pur les soldates it is tres nécessaire to make a vacation complete.

After you have climbed the heights to the Cat's Tooth, taken a swim in Lac Bourget or visited Mount Revard via the cog railway you are ready for

(Continued on page 21.)

## LETTERS FROM ENTERTAINERS.

The extracts below are from letters received at the Little Theatre headquarters of America's Over There Theatre League.

The entertainers are with units sent over by the League to entertain our boys in France:

Margaret Mayo and Amparito Farrar, writing for the entertainers, and Sergeant H. E. Vermilye, expressing the appreciation of the American fighting men for the work which is being done for them, emphasize the need for volunteers from the stage in even greater numbers than before.

"Already two of the units have visited us," writes Sergeant Vermilye, attached to S. S. U. 650, U. S. A. Ambulance Service with the A. E. F. "The first was Will Cressy's outfit, and they went over big—particularly little Helen Davis. Billy Gould's company was the other, and they too made an enormous hit. Perhaps Renee Dietrich (Wright and Dietrich) walked away with most of the honors; the men simply couldn't get enough of her. Each member of both units, however, received a mighty storm of applause.

"Probably you good people at home don't quite know what a boon this sort of thing is. You would though, had you listened for months to ambitious and well-meaning people who love to recite 'Verdun' and other cheerful morsels, and whose idea of a rare treat is to sing consecutively the national anthems of the United States, Great Britain and France—which, as you realize, does pall a bit. The only thing that saved us from the Italian's hymn is that it's too difficult for most singers to attack.

"When Mr. Cressy told us that they were the advance guard of a mighty army of real American actors and explained about the meeting at the Palace theatre, New York, the men yelled."

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Miss Farrar, the celebrated concert soprano, insists that American enter-

(Continued on page 21, Col. 4.)

## AN M. P. IN FRANCE.

France, Aug. 6.

Dear Harry:

Received your lengthy and very interesting letter of July 15th and was very glad indeed to hear from you. It certainly is a great pleasure to get a letter from home. The mail nowadays is a little better than it has been in the past, but even so it does not come often enough for us. Each and every one of us look anxiously every day for mail of some sort.

All I have done in the past two weeks is two hours gas alarm duty. This is strenuous work. A fellow must be on the alert every minute. In the daytime we have bunk fatigue.

You ask in your letter why I could not tell you more in my letters. If you will look on the outside of the envelope containing this letter, you will understand just why I cannot write more. You will find the following words plainly printed: "I certify on my honor that the contents of this envelope refer to nothing but private and family matters." Being put on my honor, you can readily see that I cannot do otherwise than abide by the terms and conditions of the Army

(Continued on page 21, Col. 3.)

## LEW KELLY SHOW.

Lew Kelly was in London for two seasons. He went across to go into an Albert De Courville revue at the Empire, and subsequently played the halls. Last out here he was featured in Jack Singer's "Hello New York," which had a summer run at the Columbia. Last season the spot on the wheel was held by the Lon Hascall show, which is now filled by the new Lew Kelly Show.

Mr. Singer has furnished Kelly with very high grade support and a clean, colorful production, but there was no serious attempt to give him new material. There are several exceptions in the new show, but for the main Kelly is doing bits and lines with which burlesque patrons are as intimate as he is. As 40 per cent. of burlesque patronage are regulars it is a question as to whether some criticism from that quarter will not be made. It was no test at the Columbia Tuesday night when the crowd slowly filtered in until there was over capacity. They laughed and laughed a lot, in fact appeared to reap as much enjoyment as from anything on the wheel. But the Columbia draws a bigger percentage of floaters than the average burlesque house.

At that the Kelly show for the first four-fifths of the way totes a heavy batting average and furnishes as good entertainment as the average musical attraction, which is about the standard set by the first wheel. The show is programed as presented in nine innings. After the first session it loses all plot and sticks to bits and business.

Lew enters as the familiar professor dope plus the green spot halo which is shelved after the entrance, and explains "I'm the fellow who thinks he's me but he's not." He "had just been run over by an auto but wasn't hurt, because he was under a bridge," and "Roger" stuck around too. Yet they laughed, liking the familiar bits more for the way they were handled than for what they are. The entire first act ran along excellently, carried along at a tempo that was admirable. Perhaps Vic Casmore has some credit coming for that, he being the stage manager. He also accounted for a French role very cleverly carried out and some bits later on. The first "inning" ran for an even hour, the second section of the show the balance of the "innings."

It was long after the second act started that Kelly appeared in "one," straight, for the first time in burlesque, to talk about things over there and some of his experiences. Lew talked for ten minutes and went over with a bang. A good deal of his talk was wholeheartedly patriotic and ended with an expression of our determination to beat the Hun. Lew said that when he reached London it was in the midst of an air raid, and as there were moonlight nights, that sort of thing kept up for several weeks. Every time he went out he was chased into a cellar, for if the Hun bombs didn't get you, anti-aircraft shrapnel might. He thought he knew every cobweb in London, but lived on in the hope that he might be chased into a wine cellar.

That was one of the new bits, and another was a short travesty on the "Thirteenth Chair." Kelly gave a short synopsis of the plot of the actual play, so that those who hadn't seen it would know what they were trying to do. Rather a good idea. The burlesque itself wasn't so hefty, but does well enough.

Chief aid to the Kelly proceedings and the other featured member of the cast is Lucille Manlon, who last season was with "The Behman Show." Developing rapidly within the last few seasons, Miss Manlon is now to be classed as one of the neatest and nicest appearing women in burlesque. She delivers numbers with dispatch, and few can equal her in handling lines. Song numbers are not the feature of the Kelly show, but Miss Manlon came through with the first scoring song, it being "Smiles." She, too, had an inning all alone, doing "Good for Nothing," followed by two recitations. One was a parody on "Gonga Dhin," supposed to have been written by an American ambulance driver and brought back by Kelly. The other was "The World's Series" in Berlin, by Fred McCloy, the Columbia manager. She also lead the first act finale, "Dixieland in France," the best staged number in the show.

Of next importance are Leona Earl and Ben Mulvey, who largely worked together. They sent over "Wonderful Baby" by injecting some lusty loving and kissing, the business being funny and cleverly carried out. They also had a dance number, there being very little stopping, by the way. Jack Homan handled a number of bits, all being done well.

The chorus is above the average, the taller girls including several very good lookers, and there are a good singing bunch, too. Mr. Singer has provided good looking duds—not perhaps so plentiful as in some shows, but enough, and at all times the chorus is neat and attractive. There are two full stage sets, the first being well painted and the second being a natural picture with the Third Ave. "L" overhead, that some New Yorkers away from home will get homesick when they lamp it.

Towards the finish a chorus number went over for a hit, filling a gap fully in a position which can carry more heft. Kelly got back into his old character for a few additional laughs. One came after instructions to a waiter to go out and build an airplane out of a lot of paper—fly-paper, Lew explained. Earlier he had a comical bit with Miss Manlon on the breeding of automobiles.

At the intermission the house orchestra caught the house with faithful impressions of bugle calls, the drummer announcing the purpose of each. Reveille and pay days calls won laughs.

The Kelly show is fast, good entertainment, and there isn't a blue line at any time. The familiar bits shouldn't interfere, for Kelly has been away. For next season new material will be in line, but for the current tour the Kelly name backed by show and cast should turn a nice profit.

*Ibee.*

## THE MISCHIEF MAKERS.

"The Mischief Makers" (American Wheel), sponsored by F. W. Gerhardy, at the Olympic last week, may sound a bit coarse, but for the most part it is clean. A pretty fair bunch of chorus girls, with several outshining the others. One girl seemed a bear for stepping a la buck negro fashion, but the threads attached to the upper part of her bodice were more down than up. This girl also kept grabbing at the upper part of her stockings and it doesn't fit in the general ensemble fitness. Another revealed a sweet, sympathetic soprano voice and she was recalled for an encore.

On dressing Gerhardy's outfit stacks up well, the number of changes not being as many and varied as with some of the other organizations, but sufficiently attractive to receive commendation. The number with the girls representing different phases of the industrial jobs women are doing was well conceived.

Scenically what sets are employed for the two parts answer the purposes.

In "bits" the first part sagged, due to the unnecessary length of several.

The program says the book, music, lyrics, dances and everything in the entire show are the work of Joe Wilton. Wilton was with the same show last season and to make that certain he announces in a song he wrote the show and then played "straight," but making the sidewheel comics, Joe Freed and George Hart earn their money.

Wilton does well enough, having a good stage appearance, but using too much of the rough attitude toward all of the other principals. Freed has improved his comedy efforts. He was with Wilton last season and now works to better advantage. Hart acquits himself creditably, but seemed content at times to let Freed handle all the comedy.

Johnny Crosby is doing a "wop" character and also a "dope" in the second part. Crosby may know little about "lines," but when warbling a ballad alone he is there.

Of the women, Mable Clark is back, but keeping herself within bounds. Even in the finale of the second part when she flashed her "figger" in full tights, she kept as decorous as was possible. Mabel Lee is rather vivacious and displayed herself in different outfits of tights of resplendent colors.

Gerhardy persists in laying particular stress on the program as to his "Paprika Chorus." As the most natural voice was that shown by one of the chorus girls, Rene Vivienne, she is entrusted with the prima donna work and handled her numbers with credit. She also took time to demonstrate a nifty shape for a woman of Amazonian type.

Wilton has worked in a "bit" of a serious nature with attention vividly directed on the war, with two principals dressed as a soldier and nurse, respectively. It doesn't fit in burlesque but these are war times. But it stirs up patriotism through the unaffected way that the two characters are impersonated.

It is not the best show on the wheel. Neither is it the worst. It strikes a sufficiently happy medium to hold its own with the majority.

*Mark.*

## NATIONAL WINTER GARDEN OUT.

With the business getting worse each recurring week at the National Winter Garden, the American Burlesque Association heads and the Minsky Brothers, operating the Garden, mutually agreed to discontinue the American bookings there after Oct. 12. Stock will be resumed.

None of the American shows has played to profit since the house started burlesque early in August.

Another theatre may be added, one adjacent to New York, but for the present the dropping of the Garden will put a week's layoff on the circuit.

## LON HASCALL IN ACT.

A vaudeville act has been formed by Lon Hascall and Johnny Johnston.

Mr. Hascall for several years was a feature in burlesque, leaving it after last season when he headed one of the Jack Singer shows.

## CANCELLING CAMP STAND.

Owing to the Spanish influenza epidemic which has gripped the different army cantonments and camps in the east the American burlesque shows are passing up their regularly scheduled dates for the Dix Theatre, Wrightstown, N. J., owing to the quarantine which has been placed on Camp Dix and adjacent territory.

## LOUIE DACRE DIES.

Louie Dacre died Saturday, Sept. 21, at the Sloane Hospital, New York, of fibrous tumor. She had been suffering severely since Sept. 1, and has been very ill for a year or more. Miss Dacre entered the hospital about three weeks ago to secure relief but without entertaining much hope.

Services were held Tuesday in the Campbell Chapel, with Episcopalian services. The funeral arrangements were taken in charge by James McIntyre (McIntyre and Heath), father-in-law of the deceased. Henry Chesterfield, representing the National Vaudeville Artists, of which Miss Dacre was a member, paid tribute to the dead woman. Many professionals and friends attended the services.

Louie Dacre for many years occupied a position all her own in burlesque. She was known and famed throughout the circuits and in her day was a distinct drawing attraction. Of talent and quite some personal charm, Miss Dacre made herself felt in any performance. She contributed at different times many writings of her own to VARIETY. Several of these were in verse.

In private life Miss Dacre was Mrs. William J. McIntyre. Her husband is now with "Paris by Night" (American burlesque wheel). Following her marriage Mrs. McIntyre started a suit for alienation of affections against her husband's father, but the case never reached trial.

The deceased was around 50 years of age.

## BURLESQUE CHANGES.

James E. Cooper and Billy Wells after a tour of their shows made a number of changes in the casts. In "The Trail Hitters," Vic Plant has replaced Johnny Weber and Jack Dempsey is doing Charles Edwards' work. George Brennan is now in "A Mile a Minute," replacing Burt Scott. Elmer Tenley's part in the "Sight Seers" is being played by J. Karney. George Slocum has replaced Meyer Harrie in "Paris By Night" (Ed. F. Rush's show). In the "Blue Birds" Evelyn Ferriss replaces Sedal Bennett.

Marjorie Hilton will join "High Fliers," replacing Grace Howard.

### Feiber & Shea's Sunday Film in Ohio.

Although other theatrical interests may continue the Sunday show plan in Ohio, the Feiber & Shea offices have decided that none of their Ohioan holdings will attempt any performances on the Sabbath, but instead will offer straight picture shows.

### Musical Players at Grand, Columbus.

Columbus, O., Sept. 25.

The Musical Players at the Grand are playing their fifth week. They are putting on "Three Twins." This makes the 17th consecutive week in Columbus, as they played 12 weeks at a summer park in the suburbs.

## LARGEST LOAN SIGN.

Syracuse, N. Y., Sept. 25.

The largest painted Liberty Loan sign in the United States is on the north wall of the new Keith Theatre building in S. Salina street.

Fifty by 80 feet of wall space is covered by a reproduction of the Liberty Loan poster that won the $1,000 prize in the New York Art League contest.

## JACK SHEA'S NEXT.

Another vaudeville road show for the camps is proposed by Jack Shea, starting Oct. 17 at Camp Dix, N. J., according to his present plan.

"Loveland" with 14 girls will be in it, also Master George Dewey, the Admiral's grandson, who will head the troupe with Sherman and DeForrest.

## IMPROVEMENTS ORDERED.

As quickly as possible the executive heads of the American Burlesque Association are ordering changes in the shows that on their first eastern appearance have failed to measure up to the standard set by the circuit.

One of the first was the T. W. Dinkins' show, "Innocent Maidens," with others now instructed to strengthen and improve without delay. Morris Wainstock's "Military Maids" is under censorship, with Wainstock instructed to change his entire first part and also make at least two changes in his principals.

James E. (Bluch) Cooper's "Trail Hitters," which had the title of "Army and Navy Girls" last season, is also under reorganization, the scenery and costume, however, reported as being good.

Several changes have been voluntarily made in Ed. F. Rush's show, "Paris By Night."

## END OF GRAMLICH STOCKS.

Owing to financial troubles and inability to pay salaries the last of the stock burlesque companies organized by Charles Gramlich, also credited with having written the pieces and staged them, which have been at the Warburton, Yonkers, now closed, and at the 14th Street, New York, is winding up its unsuccessful organization this week. The withdrawal of Gramlich from producing does not mean the closing of the 14th Street, which is under lease to the Feldman Amusement Co. (Nick Feldman, general director). The stock policy will be continued there, with a new company, headed by Leo Stevens next week.

The Stevens company, including Gertie DeMilt, May Leavitt and others will be under the management of Feldman.

## UNKNOWN CENSOR INSPECTED.

The American Burlesque Association now has quite a compiled list of show reports on many of its traveling troupes, the "unknown censor" having just completed a tour of the west and northwest, looking over the shows and reporting accordingly.

Just who the censor is the American offices will not reveal, but some of the producing managers have an idea as to the identity of the man giving their shows the "official close up."

## JACK CONWAY IS 40.

John Francis Conway, featured with "Liberty Girls," is in the second draft call, age 40.

## THE WANDERING ACTOR.

By CLEM BEVINS.

No, I never cared about taking orders
And so I drifted across our borders,
I landed once down in Mexico,
'Twas sure no place for a Yank to go—
With its sagebrush, cactus, heat and sand,
They ought to name it "No Man's Land."
I found the Hun there, he hated a Yank,
He taught the Greasers we were rotten, rank,
But I didn't pay much attention.

Then later on at Mission Inn,
A wonderful, quaint hotel, sans din,
At Riverside, in that grand old state
Made famous by its Golden Gate—
IT culls its guests from everywhere,
French, English, Russian, Hun were there.
When the Hun said we were just plain punk
I began to think that he was a skunk,
'Though I didn't pay much attention.

But when I arrived in Edmonton,
Way up north near the midnight sun,
And found that instead of Canadian
Land owners were Hun and Austrian—
Who were getting rich from the wheat up there,
While Canucks were fighting in France somewhere,
I began to think that I'd been a blank
For the Hun even there taught hatred of Yank,
And I began to pay attention.

Now I'm back in my own UNITED STATES,
And I'm praying that we can close the gates
Of the land, the air and the sea to the swine
Who boasts of his Kaiser, his beer and the Rhine,
I'm happy, I'm glad, I'm giving thanks
That my home's where it is, GOD bless my Yanks.
If my country needs me now, or next fall,
You'll find me there at that old roll call,
And you bet I'll pay attention.

VARIETY

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Vol. LII. No. 5

**Cohan & Harris** have sold the Australian rights to "Three Faces East" to J. C. Williamson.

**Jos. Eckle** is booking the Majestic, Albany, N. Y. It plays five acts on a split week policy.

**Benny Leonard** will stage the musical numbers for the burlesque stock at the Crescent, Brooklyn.

**Tunis Deam** has been appointed manager of "Tiger Rose," which opens a four weeks' engagement in Philadelphia, starting Sept. 30.

**The Portland,** Portland, Me., has returned to the three-a-day vaudeville policy, after a trial of the continuous during the past month.

**May Tully** is reported having gone to South America some time ago on a business trip connected with theatricals, besides another mission.

**Although** handling the management of the Riveria for the Shuberts Charles A. Burt is continuing his booking office in the Longacre Building.

**A letter** in The Forum of VARIETY last week signed "Ward" should have been signed Nord (formerly of Francis and Nord).

**Al Leichter** is booking the Sunday concerts at the Crescent, Brooklyn, starting this week. Six acts make up the bill.

**Bill Love** and Mike Manton have taken out a road company of "Flo Flo," scheduled to play southern dates.

**The Stage Women's** War Relief Committee has elected Shelly Hull to a position on it. Mr. Hull will represent the Actors' Equity Association.

**Rose Mullaney,** regarded as one of the best informed persons in dramatic agency circles, has resigned from Chamberlain Brown's office.

**Schlesinger** will take out a road production of "The Blue Pearl," with dates tentatively marked in through the Shubert houses.

**Al Rydell,** former ticket-taker at Keith's Royal, Bronx, is at the Alhambra in the same capacity after a vacation of three months.

**Frank Fay** will remain with "The Passing Show" and has taken back his notice, receiving a play or pay contrace for three years.

**Andrew Toombes** and Rena Parker have again returned to their principal roles in John Cort's "No. 1" "Flo Flo," in Philadelphia this week.

## VARIETY WILL BE 15 CENTS ON AND AFTER OCT. 11TH

**Having withstood following the lead of nearly all papers and periodicals in increasing the sales price up to the present VARIETY, as the other papers did, has found it necessary to raise the newstand price, to 15 cents commencing with the issue of October 11. From that date onward its subscription will be $6, domestic, annually, and $7 foreign (including Canada).**

**Until October 11 the present newsstand price of 10 cents will be in effect, also the present subscriptions—$4, domestic, annually and $5 foreign (including Canada).**

## VARIETY WILL BE NON-RETURNABLE

**with and after the issue of Oct. 25th.**

**Following the regulations and suggestions of the War Industries Board, issued at Washington and applicable to all papers other than dailies, to conserve the paper supply (these regulations also limiting all papers other than dailies to a definite yearly allotment, based on previous usage, with a reduction of 10 per cent. of the quantity used by each paper for the past year) VARIETY will be non-returnable.**

**The return privilege to news companies and dealers has been extended without restriction by the theatrical trade press. It was necessary in part owing to the continuous floating circulation a theatrical paper enjoys. It is a hardship upon a theatrical paper to cut off the return privilege, which means that the news companies and news dealers will only order that quantity they are certain they can dispose of. Unsold copies cannot be returned after October 25.**

**It may inconvenience readers of VARIETY who will want the paper. If permanently located an order should be placed for regular delivery of VARIETY to you by your news dealer.**

**The most certain way after October 25 is to subscribe. The paper will be mailed to a permanent address or en route.**

**Subscriptions will be accepted at the present subscription rates up to October 11. The domestic rate, $4 yearly, allows a reader to secure the paper at a price that averages weekly below the current newsstand price of 10 cents.**

**The regulations of the War Industries Board, besides providing for other savings in paper, calls upon all papers to abolish any free list and to limit subscriptions to those only paid in advance, whether new or renewals.**

**The Strand,** Raleigh, N. C., opens its season of vaudeville Oct. 7, with five acts on a split week placed through Jule Delmar in the United Booking Office.

"The Bird of Paradise" at the Alvin, Pittsburgh, last week, drew over $13,000. This is the eighth season for the "Bird" and its seventh visit in Pittsburgh.

**The Liberty** and Gordon Square theatres, Cleveland, are backed by M. Shea of the Shea-Brandt Agency, that city. John H. McCarren is the New York representative.

**Four treasurers** lost in four weeks via Draft is the record of the Baker theatre, Dover, N. J., managed by Pete Woodhull. The Baker now has a woman in charge of the box office.

**Oliver T. Bailey** has placed a new play in rehearsal, entitled "A Stitch in Time," which he proposes to bring out at once in New York during his Fulton Theatre administration.

**"Miss Blue Eyes"** (Harvey D. Orr, manager), with cast recruited in New York by the Matt Grau offices, makes its premiere at the Trent, Trenton, Sept. 27.

**Robert Fulgora,** in England for several seasons, has been booked to appear in that country until 1921, with but six open weeks between now and then.

**Rosie Rosenblatt,** formerly in the Public Service ticket agency, and lately of the Broadway Theatre Ticket Company, is now assistant treasurer of the new Central.

**Jack Osterman**—(son of Jake Rosenthal and Katheryn Osterman) has been commissioned by Florrie Millership to write a new act for her vaudeville tour next season. Miss Millership is now singing three of Osterman's songs.

**The six story** and basement building at 353-355 West 48th street has been leased by the Shuberts for ten years from James P. Kennedy. The lease calls for a total of $65,000. James J. Etchingh negotiated the lease.

**A Chicago** firm is bringing its new production of "The Brute of Berlin" into eastern territory, having heard that the pickings since the start of the season has been good for war shows.

**The western company** organized to play "Three Faces East" opens in Buffalo, Oct. 7, for a week and then jumps to Chicago for a run at the Olympic. Lillian Tucker will have the leading female role.

**Thomas Oliphant,** ahead of "Getting Together" under the auspices of the British-Canadian Recruiting Mission for the past few weeks, has resumed his position as dramatic editor of the "Evening Mail."

**The Park,** Stapleton, S. I., starts a vaudeville policy next week, playing five acts on a split week, booked by Fally Markus. Mr. Markus is taking over the Strand, White Plains, N. Y., and will probably play vaudeville in it.

**Judge J. L. Carleton,** St. Johns, N. B., has been awarded the $500 prize in the Canadian play contest inaugurated by George F. Driscoll, manager of His Majesty's, Montreal. The play is to be produced in November. The title is "The Crimson Wing."

**The circus** which Perry and Gorman are putting on for the United States Government to make a 16-week tour of the Liberty circuit has postponed its opening until Dec. 12, due to the quarantine on the camps from the Spanish influenza epidemic.

**"Three Wise Men,"** the Austin Strong comedy Smith & Golden are producing, will have its out-of-town premiere at Hartford Oct. 14. Edwin Arden, Claude Gillingwater, Charles Lait and Helen Menken are in the cast.

**Incoming** reports from shows from the States indicate Canadian territory has started out nicely, with the girly shows getting the biggest play. In two stands in particular a certain show did greater business than it did on its engagements there last season.

**A comedy,** entitled "Irene O'Dare," which Cohan & Harris tried out in Stamford last spring, has been definitely shelved in its present form. It may be made into a musical play for next season. Louis Hirsh will compose the score.

## VOLUNTEERS OVER THERE

VARIETY Will Maintain a Permanent List of Artists Who Have Gone Overseas as Members of America's Over There Theatre League Units to Entertain the American Expeditionary Forces In France. Additions to the List Will Be Made After Each Succeeding Unit Sails. The Name of Teams are Printed First, Followed by Individuals in Alphabetical Order.

Recent Departures Are Indicated by * After Names.

**IRENE FRANKLIN and BURTON GREEN**
**WILL CRESSY and BLANCHE DAYNE**
**TONY HUNTING and CORINNE FRANCES**
**JAMES F. KELLY and EMMA POLLOCK**
**HORACE WRIGHT and RENE DIETRICH**
**JOHNNY CANTWELL and RETA WALKER**
**HENRY MARCUS and ERMIEN WHITELL**
**MARY McFARLAND and MARIE McFARLAND**
**MABELLE ADAMS**
**HARRY ADLER**
**MAUDE ALLEN**
**NELLA ALLEN**
**ALFRED ARMAND**
**LUCIE BABCOCK**
**VERA BARSTOW**
**GEORGE BOTSFORD**
**ELIZABETH BRICE**
**MARY CAMERON**
**LOUISE CARLYLE**
**BESSIE CARRETT**
**HOWARD T. COLLINS**
**JACK COOK**
**KATE CONDON**
**MARION DANA***
**HELENE DAVIS**
**DOROTHY DONNELLY**
**LEO DONNELLY**
**MILDRED EVANS**
**AMPERITO FARRAR**
**MRS. FARRAR**
**MADELINE GLYNN**
**HELEN GOFF**
**WILLIAM GOULD**
**THOMAS J. GRAY**
**GILBERT GREGORY**
**GRACE HENRY**
**AMY HORTON**
**WILL J. KENNEDY**
**DAVID LERNER**
**DANIEL C. McIVOR**
**LIDA McMILLAN**
**EDWARD MARSHALL**
**MARGARET MAYO**
**LOIS MEREDITH**
**GEORGE AUSTIN MOORE**
**WILL MORRISSEY**
**PATRICIA O'CONNOR**
**HAL PEARSON**
**MARION SCHAEFFER***
**PAULA SHERMAN**
**BERT SNOW**
**HENRY SOUVAINE**
**RAYMOND WALKER**
**INEZ WILSON**

# BUY BONDS

## LIGHTLESS NIGHTS' REMEDY SUGGESTED BY MANAGERS

### Broadway's Side Street $2 Theatres Suffering from Four Full Lightless Nights Weekly. Prefer Opening Hour Each Night for Lights. Plan Economical for Conservation Through Actual Time Saving. Strangers Only Know Broadway.

With the new theatrical season approaching full stride, an appeal for what is considered a more equitable ruling on the four lightless nights order has taken form. The reasonableness of the suggestions made may lead to the matter being handled vigorously through the United Managers' Protective Association.

The most important change advocated is that instead of theatre electric signs being permitted to burn with other signs for four or five hours on Friday, Saturday and Sunday only, to permit the theatre signs to be illuminated for one hour or for an hour and a quarter at show time—7.30 to 8.45—on each evening, in exchange for the long showings on the three week-end nights.

Such a plan would not only help the theatres but would act as a force for further fuel conservation over the present order. The hourly illumination nightly would entail the lighting of signs but seven hours weekly as compared with a minimum of 12 hours weekly allowed at present (four hours nightly for three nights).

Complaint of the present order and suggestions for a correction comes mostly from managers of houses situated on adjacent streets and managers of attractions in those houses, rather than from theatres located directly on Broadway, the latter being of the lesser number.

There is considerable truth in the claim side street houses are handicapped by dark exteriors. Broadway draws a healthy percentage of its business from visitors, and that class of patrons is not acquainted with the exact location of theatres off Broadway. The suggestion of nightly illumination is acceptable to managers of all houses, except where pictures are exhibited on a two-show nightly basis. Those houses are in the very small minority as far as the Times square district is concerned.

The suggestion has been made that an appeal be made to the Fuel Administration to place theatre signs outside the class of non-essential advertising, into which class are all outdoor electric signs. Managers say that other industries are permitted to use all the light and power necessary even during the daytime, and as electric signs are essential to the theatre during the opening hour, the order should be changed.

The managers do not seek to change the order on the advertising signs which allows them to be illuminated for the latter end of the week. They say the matter of controlling the theatre signs and limiting them nightly to the admittance hour can be easily regulated by outfitting the signs with clock switches, which would automatically shut off current at 8.45.

Detroit, Sept. 25.

H. Somerville, manager of the Drury Lane Theatre here, has solved the lightless nights by the use of Presto tanks, which enables him to burn four arcs outside.

### PHILIPP'S SEASON.

Adolf Philipp inaugurated his season of dramatic and musical stock in English at the Yorkville Tuesday evening with a production of "Tell That to the Marines," a comedy drama by himself and Edward A. Paulton. During the season he will present the following plays: "A Kiss in the Dark," musical farce by James Watson, music by Arthur Gunning; "A Joyride," farce in three acts from the French by Eduard Rigaut; "Miles from Nowhere," farce comedy by Philipp and Paulton; "Tainted Money," a play by Alfonse Duchois; "Three Good Things"; comedy by Philipp; "Sh, It's a Secret," farce comedy from the French by Emile Barbou; "Fie-Fie-Fi-Fi," musical comedy by Philipp and Paulton; "It Happens Every Day," play by Paul Ardot.

He has the house on a percentage arrangement with Marcus Loew.

### REVIVING "YOURS TRULY."

The Arthur Pearson production of "Yours Truly," played briefly last spring with a Chicago showing included, is to be revived next month by the producer, under the new title of "Merry A Girl."

Negotiations are on for Cecil Lean and Cleo Mayfield to head the show, with Harold Orlob and Otto Haurbach concerned in the rewriting of it.

T. Roy Barnes was the featured member, book by Tommy Gray, when first produced. The piece is reported representing about $36,000 to Mr. Pearson to date.

### PREPARING "PETER'S MOTHER."

William A. Brady, Ltd., has in rehearsal a piece called "Peter's Mother," by Mrs. Henry de la Pasture. It is an English comedy that ran 700 nights in London, with Marion Terry in the leading role.

In the cast are Lumsden Hare, Helene Johnson, Phillip Tong, Gypsy O'Brien.

### GRACE VALENTINE POPULAR.

Chicago, Sept. 25.

Grace Valentine has been the life-saver in the publicity line for the local engagement of "Lombardi, Ltd." Last Sunday Percy Hammond gave her pretty face the entire "layout" for this week, and Ashton Stevens devoted his entire Sunday article to the fair comedienne.

Miss Valentine became immensely popular here in the long "Help Wanted" run.

### "BEN HUR'S" PEOPLE.

Sept. 30 has been set as the date for the opening of "Ben Hur" at the Lexington. Rehearsals are now under way since last week. Robert W. Frazer will take the role of Ben Hur this year, with William Wagoner and Walter Sherman playing Messala and Simonides. Virginia Howell, Mildred Bright, Mabel Montgomery, Stella Boniface Weaver and Ann Reader are also in the cast.

### BILL SUNDAY IN PROVIDENCE.

Providence, R. I., Sept. 25.

Bill Sunday, accompanied by "Ma" Sunday and the rest of the Sunday staff, arrived in Providence Saturday, and "Billy" opened his six-week campaign here at the tabernacle Sunday, when he put forth some of his usual hot shots in three spicy sermons before tens of thousands.

The city turned out to welcome him and he smiled and said "God Bless You" to everybody he shook hands with. He will be here six weeks and theatrical managers are now awaiting to see what effect his campaign is to have on their attendance figures and cash receipts.

Bill has hit the Germans, the sins of society, the painted faced dolls of the city, the slackers and unpatriotic and about everybody he can think of so far, as yet has not hit the playhouses although perhaps he didn't hear about the Salome dance in "Miss I Don't Know" at the Shubert Majestic last week.

### $3,000 FOR ONE JUMP.

It will cost Elliott, Comstock & Gest $3,000 to bring their "Wanderer" company from Wisconsin, to fill in time at the Manhattan Opera House, opening next Monday, for four weeks. David Warfield in "The Auctioneer" will follow "The Wanderer."

"Tiger Rose," the Belasco show, now at the Manhattan, closing this week for its month's stay, has done a lesser business than during its closing weeks at the Lyceum.

### FRAZEE'S DEFAULT OPENED.

Alexander A. Aarons' suit against H. H. Frazee concerning the latter's alleged infringement on the Australian rights to Fred Jackson's "A Full House" came up before Justice Philbin in the Supreme Court Monday.

Frazee's application to open the default and defend the action, filed through his attorney, Leon Laski, was granted. Judge Philbin directed Frazee to furnish a surety company bond to secure judgment which might be entered against him, as requested by the plaintiff's counsel, Henry J. & Frederick E. Goldsmith.

The action is a result of Aaron's allegations that Frazee sold the Australian rights to Hugh Ward for $3,500 without consulting Aarons, who alleges he only is the owner of the world's rights to the farce, having previously sold to Frazee the United States and Canadian territory.

### "LESTER'S" CAST.

"Listen Lester," John Cort's third musical play thus far this season and known earlier as "All for You" and "Mlle. Flirt," will open in Washington, Oct. 14.

The cast holds Emma Carus, Gertrude Vanderbilt, Clifton Webb, Scott Welch, Eddie Garvie, Ruth Maybe, Ethel Boyd, Savo and Cook.

Concerned in the authorship are George Stoddard, Harry Cort and Harold Orlop. Max Figman is staging the production, and Edward Marks is putting on the dances.

### Rabbi and Priest Characters.

"His Little Brother," the first of several plays listed for production by Walter Hast, is scheduled to open in Buffalo, Oct. 7. The leads are Walker Whitesides and Tyrone Power, who play a rabbi and a priest respectively. The cast also includes Edith Lattimer and Sam Sidman.

### Cope Chairman of Village Theatre.

John Cope was elected chairman of the executive committee of the Greenwich Village Theatre, which Mr. and Mrs. Charles Coburn have taken over.

Edwin Carty Ranck, formerly dramatic editor of the Brooklyn Eagle, was appointed general press representative for the Players.

### QUESTIONING "SPECS."

District Attorney Swann and assistants Tally and Kilroe began investigating theatre ticket speculators Monday, calling many "specs" to headquarters by summons.

The ticket men were kept waiting from one o'clock until 4.45 and then appeared before the district attorney in a body. Mr. Swann administered a severe lecture telling the men that they should be in the army instead of profiteering in tickets. This brought forth a strenuous objection by Matty Zimmerman (representing the Public Service Ticket agency), who explained his agency was selling below the box office price and the summons to his agency had been in error.

The investigation began over the sale of a 50-cent ticket to the Hippodrome to a soldier who was charged $2. Zimmerman claimed his agency was doing a service for the men in uniform.

The particular aim of the district attorney's office is to eliminate the sidewalk operators who work with store entrances as a base. These men have been particularly active near the Hippodrome. It was shown one headquartered in a United Cigar store. Mr. Tally said that the "ball would be kept rolling," meaning a continuation of the investigation. He thought ticket men should all operate along the lines of Tyson and McBride, charging a standard 50 cent advance on all tickets. Other brokers with established offices charge that those two big agencies are attempting to set themselves up as models and seek to eliminate as many others to reduce competition. The illness of Mr. Kilroe interrupted the investigation Tuesday. Among ticket men the opinion is that the district attorney is aiming at the sidewalk men.

J. S. Jacobs, with an agency at the Normandie Hotel, created a diversion by voluntarily showing a letter proving he paid a bonus to a wealthy Metropolitan opera subscriber for the privilege of selling the subscriber's seats.

### BOWERS' MUSICAL SHOW.

The new Fred V. Bowers' show, "I'm So Happy," will be produced this season by the Adaline Amusement Co. (Max Spiegel, managing director), the tour starting Oct. 7 at Perth Amboy, N. J. The music is by Bowers, book by Victor Gabarie and lyrics by Arthur J. Lamb, with Lew Morton producing. Bowers will be starred. After a week of one-nighters the show goes into Baltimore, then Washington, Pittsburgh, Cleveland, Detroit, etc.

The cast includes Frank Morgan, Olivet Rivers, Frank De Cordover, Mary Kilcoyne, Edward Sedan, William De Vens, Irina Bertrand, Dolly Castles, Alma Youlin, Hal R. Dyson (musical director). Musical numbers are arranged by Al J. Doyle, with the music published by Waterson, Berlin & Snyder.

### GUS HILL'S LATEST.

"The Captain and the Kids" is a new musical comedy Gus Hill will produce next month. Written by Frank Kennedy with the score by Seymour Furth, it will have a "jazz" band as a special feature.

Rehearsals began Monday with the opening date set for Oct. 14 at Elizabeth, N. J.

### AGENT GETS GATE.

A New York dramatic agent has been given the gate by at least three big New York producing offices who have instructed outside attendants to bar him admission at all times. The methods of the agent in question have not been to the liking of the producers who have barred him from their offices.

# ALL-AMUSEMENT ALLIANCE TO CARRY CLAIMS TO CONGRESS

## Proposed Unity of All Branches of Stage and Screen Industries to Make Possible Solid Front on Congressional Protests At Capitol—New Plan Both Feasible and Economical.

An informal but important meeting was suddenly called Tuesday afternoon by the United Managers' Protective Association, president Marc Klaw presiding, with the idea of forming a close alliance between the U. M. P. A. and the National Association of the Motion Picture Industry.

The idea is that when matters pertaining to the whole field of amusements arise, such a proposed alliance will be able to show a united front and sameness of purpose, instead of attempting to obtain results through separate channels. It was the sense of the meeting that it was time that the various divisions of theatricals get together; that the divisions combine; that it is wasteful and might be futile to seek remedy as individual bodies, legitimate, vaudeville, burlesque or pictures, when the interest of one is nearly always to the interest of all.

The meeting was deemed important in its endeavor to effect concerted strength at a time when Congress proposes to increase admissions taxes. The $8,000,000 revenue bill up to the Senate for final action now holds a schedule of 20 per cent. for all admissions. Representatives of the several theatrical sections were in Washington recently attempting to secure a modification. Reports have it the motion picture people made a bad impression before the law makers. It is claimed that some picture men advocated the 20 per cent. for application to the higher priced theatres, feeling the public would be forced to turn to picture houses for amusement.

It is felt that representatives of the amusement field in total will be able to present to the lawmakers now and in the future a stronger argument for protection and would enjoy better chances of success with the proposed coalition becoming effected.

—

Washington, D. C., Sept. 25.

The revenue bill is before the Senate for final passage. Theatrical men arrived here Monday to present to the Senatorial Committee reasons why the admissions tax should not be doubled, as now provided in the bill. Although the upper house does not often change provisions as incorporated by the House, it is reported here that there is a chance to change the 20 per cent. clause. In other lines of industry when taxes have been raised, it has been suggested to the industries that they raise prices. Such a move is not thought possible, however, in the amusement field, as the rate scales are about as high as possible now.

Experts who have given the tax matter consideration as far as theatricals go are pointing out that the 20 per cent. clause is not going to affect the moderate price class of houses. They say that when the 10 per cent. tax went into effect many theatres took occasion to increase prices, giving for a reason that such a move would eliminate the use of pennies.

Some picture houses are now charging 30 cents, whereas they formerly charged a quarter and likewise many charge 60 cents, whereas the old price was 50 cents. The managers of such houses when accused of really collecting 20 per cent and turning 10 per cent over to the collector, replied that they had raised prices. With the old admission prices in effect the imposing of 20 per cent. would not change the present scale in many of the moderate priced theatres. Many houses are charging 85 cents for the former 75 cent tickets, and there again an extra price or increase of 2 cents (over the actual tax) is reaped by such houses. Any number of theatres are reported to have increased their scale a great deal more within the past year.

It has been suggested a sliding scale be substituted for the straight 20 per cent. admissions tax, if the increase is upheld by the Senate. This suggestion has in mind the impost of 20 per cent. on the moderate seats, since there would be no actual increase in the present rates or at least very little, and as the prices go higher the percentage to be lessened. This would make for but a slight advance over the present tax on $2 and $2.50 admissions.

### WILLIAM C. THOMPSON DIES.

Chicago, Sept. 25.

William C. Thompson, head of the Hagenback-Wallace show, one of the best known press agents in the country, died of pneumonia at the American Theatrical Hospital Sept. 23, aged 47.

Thompson was a newspaper man in New York, press agent for Pawnee Bill's Wild West, the Far East show, Miller Bros. 101 Ranch, Barnum & Bailey, the New York Hippodrome, etc.

He is survived by a widow in New York. The body was shipped to Norwich, Conn., for burial.

### AGREEMENT ON "RESERVES."

At the invitation of officials heading the fire department, managers attended a downtown meeting regarding safety conditions Monday.

The managers were asked if they were satisfied with the presence of police reserves in the theatres.

While there was no serious objection, several regulations were outlined regarding such service. It was agreed that not more than one reserve officer was to be assigned each house and in the event of the reserve not appearing, the managers are to call up the nearest police station.

The managers were also advised to reprimand reserve officers if they become obstreperous.

### MAY RUSH "THE CHEAT" IN.

William A. Bradys' production of Willard Mack and Hector Turnbull's adaptation of Turnbull's photoplay "The Cheat" will have its tryout at Atlantic City the last half of this week, with Mary Nash and Jose Ruben starred. The principal support includes Frederick Truesdell and Kenneth Hill.

The piece had a preliminary canter this summer at Long Branch and Asbury Park. It may be brought into New York next Monday. The deal wasn't completed the fore part of the current week.

### PRODUCING FILM AS COMEDY.

It is reported that Klaw & Erlanger have a former film play, "The Haunted Pajamas" in hand, to be rewritten and produced by them as a comedy for the speaking stage.

### COMBINATION ADS ALLOWED.

Chicago, Sept. 25.

For the first time in Chicago history the newspaper have consented to pooling of ads in the daily display columns.

The K. & E. houses now run in a string, headed as "leading attractions," and with a warning against buying seats from scalpers, while the Shubert theatres lead off with the names of their owners and also claim to be the best in town.

Some years ago, before the union of the syndicate and the opposition, demands were made on the papers to permit this system, used in New York, and the papers refused, holding out for each ad as individual, graded in position according to the respective space taken.

Now they allow the combined ads and grade them for position according to the average of agate lines taken by each combination. This still gives an opportunity to put a small ad above a large one inside the borders of either combination, leaving the way open for complaints of injustice and discrimination on the part of the producers whose shows are playing in those houses.

### COLLIER-HOFFMAN PACIFIED.

The difference between William Collier and Aaron Hoffman, star and author, respectively, of "Nothing But Lies," have been settled. The show is now in further rehearsal, pending final changes, and is due for the Longacre before Oct. 15.

Mr. Collier threatened to leave the show if his ideas were not carried out, and the author took the stand of putting the piece on anyhow with another star.

The show fits Collier and part of the changes are being made. Out of town reports predicted a hit for it on Broadway.

### MAUD FULTON'S THEATRE.

San Francisco, Sept. 25.

Maud Fulton, in association with George Ebey, recent manager of the McDonough, Oakland, have leased the Bishop Playhouse, Oakland.

The name of the theatre is to be changed to the Maud Fulton Theatre.

Miss Fulton opened her season Sunday in "Mary, a String of Beads," and will follow with "The Brat," and other plays from her own pen.

### BAYES SHOW CHANGES.

According to reports from out of town there will be some changes, if not already made, in the Nora Bayes show, "Look Who's Here," produced by H. H. Frazee. Those reported as going out are Arthur Deagon, Al Fields, Lew Cooper and Viola Cain.

Billy Kent and Florence Morrion, with Miss Bayes and Irving Fisher are scoring the hits of the piece.

It is said Harry Bulger may join, to replace Deagon.

### "GLORIANA" IN LIBERTY?

Philadelphia, Sept. 25.

The people of John Cort's "Gloriana," which opened here Monday, seem confident the show is to take its New York bow at the Liberty in that city about Oct. 7.

### TRYING OUT "TORONTO."

Joe Weber, who controls the American rights to "The Man from Toronto," is trying the English piece out this week in stock at the Hudson, Union Hill, under the title of "The Maid, the Man and the Money."

### NOT MARRIED—TO ANYONE.

More to quiet reports than establish the fact she still remains single, Marie Astor, with Hammerstein's new "Sometime," states she is not married, to anyone.

### BOX OFFICE FIGHT.

Within the locked box office of the Riviera, which the Shuberts lately took over for booking, there occurred a miniature battle royal Saturday night. Manny Cancer, the house treasurer, was pitted against J. J. Shubert and Benj. Mallam, the latter being the Shuberts' private detective. Cancer had been accused by the visitors of having tangled accounts, and when Mallam suddenly pinioned the treasurer's arms. Shubert struck Cancer in the face. Cancer unable to use his arms, kicked Shubert in the groin, broke away from Mallam, whom he thrust against the wall, took another thrust at J. J. and exited from the box office.

The affair is reported to be the outcome of certain operations by Mallam, who became peeved at Cancer, it is said, because the latter refused to aid him. Cancer had forced Mallam out of the box office some days ago and handed in his resignation to Lee Shubert Thursday last. The latter told him to return to the job and pay no attention to the matter.

Sunday Mr. Luisi, representing the Ocean Accident & Guarantee Co., which bonds the Shubert employees, was on hand with an accountant to check up the statements, and the count-up resulted in showing that the treasurer was $3 over.

Cancer is generally well liked and regarded as efficient. He placed the entire matter before his attorney, Nathan Burkan, with the avowed intention of starting action.

### "DOING OUR BIT" CLOSING.

Cincinnati, Sept. 25.

"Doing Our Bit" closes here Saturday, the company returning to New York. It is said to be the first big Winter Garden attraction to flop so early on the road. Business has been bad and never did recover after the weak finish of the Chicago stay, where the run was suddenly terminated early in August.

Business in Chicago grew steadily worse after the accident to Frank Tinney, but the failure there was mostly credited to the steady newspaper attack following the feeling between the show management and Charles Collins, dramatic editor of the Chicago "Post."

The breach between the newspaper and the Shuberts is still open.

### JOE HOWARD TRYING ANOTHER.

Joseph Howard is to produce another musical play called "Spring Love" and due on Broadway, Dec. 1. He is at present in vaudeville. His "In and Out," tried in the summer has been definitely stored.

Howard is under contract with Charles K. Harris for the publishing of his songs and every time Howard puts on a piece it costs the publisher money. "In and Out" stood Mr. Harris $1,500, which represents the cost of publishing the song numbers.

During the last 21 years Howard has received $125,000 in music royalties from the Harris concern.

### GOING IN FOR DRAMATICS.

Flo Zeigfeld, Jr., is to seriously try his hand in the production of drama, having already two pieces in prospect for this fall. The first to go on is "By Pigeon Post," running in London since the first of the year. It is by Austin Page. When it opened at the Garrick, London, it was described as a play which "thoroughly delighted a laughing audience." Madge Titheradge is at the head of the English company. Mr. Page is now in New York and casting for "By Pigeon Post" has started.

The second play is "The Little Clown," in which Billie Burke is to be starred. It will come later, as Miss Burke's picture contracts call for her appearance in the filming of "Good Gracious, Annebelle."

BUY BONDS

# NEWS OF THE DAILIES

Guy Bates Post has returned to New York.

Cyrus Wood is the author of the lyrics to ho used in "The Melting of Molly."

By acquiring control of the Belmont, William A. Brady is now possessor of three theatres in the same block in 48th street.

"A Stitch in Time," by Oliver D. Bailey and Lottie Meany, will be given at the Fulton Oct. 15. Irene Fenwick will be featured.

"Stop Thnt Man," a farce by George V. Hobart, will be presented by the Shuberts at one of their houses.

"Crops and Croppers" has been withdrawn from the Belmont and the house has passed under the control of William A. Brady.

Marjorie Rambeau has sold her home on the shore at Pelham Bay to I. E. Warren, of New York City.

Viola Dana's next Metro will be entitled "Diana Ardway." It is a picturization of Van Z. Post's novel of the same name.

Margaret Aston has been chosen to depict Nurse Edith Cavell in Metro's patriotic production, "Wilson or the Kaiser."

David Aaronson of the Bronx was sentenced to ten days in the workhouse, Sept. 19, by Magistrate Ten Eyck in the Men's Night Court, for selling theatre tickets on the street.

The United States Civil Service Commission is at present in urgent need of stenographers and typists to meet the great demand of the Government offices in Washington, D. C.

Charles Dillingham has placed the Hippodrome at the disposal of Admiral H. R. Usher, U. S. N. (Nov. 3), for a gala performance of Navy Relief Society.

Florence Nash will be starred in "Remnant," a comedy adapted by Michael Morton from the original of Dario Niccodemi. It will have its premiere early in November.

Billie Burke and her husband, F. Ziegfeld, escaped injury last week when their motor turned turtle, on the road between their camp and Lake Pincid railway station in the Adirondacks.

"Sleeping Partners," an adaptation from a comedy by Sacha Guitry, will come to the Bijou, Oct. 5, with H. B. Warner starring and Irene Berdoni in the only feminine part in the piece.

Rehearsals have begun on Tolstoy's play, "The Living Cörpse," in which Arthur Hopkins will present John Barrymore. The play is based on the Russian marriage and divorce laws and the fate of a man who tried to escape them.

William Seymour has been appointed acting manager of the Empire by Charles Frohman, Inc., and David Belasco in place of William Newman, who has entered the navy. He takes charge Sept. 30.

George Broadhurst has taken a stand against incompetent Liberty Loan orators in the theatres. Mr. Broadhurst believes that there should be a limit placed upon the time to be consumed, and also that the remarks be censored for objectionable features.

F. Ziegfeld, Jr., has bought the American rights to "By Pigeon Post," an English play by Austin Page, which has had its 300th performance in London. It is Mr. Ziegfeld's first legitimate production in many years. The New York premiere will take place in about five weeks.

"The Awakening," with a cast including Wilton Lackaye, Henry B. Walthall and Theodore Kosloff, will have its premiere at the Criterion, Sept. 30. It is by Ruth Sawyer, and has been previously known as "Tamar and Sehinoff."

During their tenancy of the Greenwich Village Theatre Mr. and Mrs. Coburn expect to revive "The Yellow Jacket" and "The Imaginary Invalid." They will produce a four-act drama by an American author and give two Shakespearean productions.

An exhibition of historical costumes worn by the late Richard Mansfield was recently held in New London, Conn., prior to their acceptance by a museum. The proceeds were turned over by Mrs. Mansfield to the Stage Women's War Relief.

Jack Welsh, Sept. 20, instituted proceedings in the Supreme Court of New York against Raymond Hitchcock and E. Ray Goetz. Welsh demands $3,150 from the defendants for back salnry he alleges due him on contract, while acting as booking agent for the Hitchcock-Goetz enterprises.

Jack Le Claire, who said he was an actor and lived in West 46th street, but who admitted he had recently been a clerk at an Atlantic City hotel, was arrested Sept. 19 in the law office of Arthur Butler Graham, 165 Broadway, New York, and taken to Police Headquarters, where he was charged with extortion and grand larceny. Owen Moore, the husband of Mary Pickford, was the complainant.

Americans who have traveled abroad and have made collections of souvenir postal cards and photographs which depict any portion of the towns or territory in Belgium and Northern France now occupied by the Germans, should send these cards, and wherever possible accompanied by a written description, to William Guggenheim, Chairman of the Army and Navy Committee of the American Defense Society, 44 East 23d street, New York.

"Sometime," a musical romance, comes to the Shubert following the San Carlo Opera Co. The book of the piece is by Rida Johnson Young and the music by Rudolf Friml. In the cast are Ed Wynn, Dorothie Bigelow, Frances Cameron, Mae West, Mildred Le Gue, Harrison Brockbank, John Merkyl, De Haven and Nice, Hallen Mostyn and William Dorrian. The piece will have its premiere next week.

Arthur Byron has announced, with the permission of Selwyn & Co., that one complimentary performance of "Tea for Three," in which he is appearing, will be given to whoever makes the largest single subscription for Liberty Bonds in Maxine Elliott's Theatre during the Liberty Loan Campaign. The performance will be given at any time and at any place the bond buyer may designate so long as it does not interfere with a regular performance of the production.

A spectacular patriotic production entitled "Freedom," supported by a number of prominent society persons is now in rehearsal, and may be produced at the Century. The piece is being presented by Julie Opp and Lee Shubert. Among those connected with the enterprise are Mrs. W. K. Vanderbilt, Clarence H. Mackay, Mrs. H. P. Davison and Mrs. Otto H. Kahn. Half of the profits will be turned over to the Association for Disabled Navy and Military Officers. The piece is the work of E. Lyall Swete and C. Lewis Hind, with music by Norman O'Neil.

## CRITICISM.

**TEA FOR THREE.**

A comedy in three acts, by Rol Cooper Begrue, at the Elliott, Sept. 19.

"The play is of no great substance, either artistically or morally; but it has the very rare virtue of doing what it intends with neatness and a certain finality of skill which keeps the attention of the audience throughout and insures an evening of genuine entertainment.—*Times.*

"Tea for Three" is so distinctly different in flavor from the other plays of the year that it ought to make many friends.—*World.*

## JUDGMENTS.

Judgments filed in the County Clerk's office. The first name is that of the judgment debtor, the second the judgment creditor, and the amount of judgment.

Kennedy Theatres, Inc.—J. Simmons, $884.28.
Armand Kaliaz—McCord & Mace, $206.70.
Thaddie D. Letendre—Luce's Press Clipping Bureau, $174.61.
John E. Kellerd—G. Wilson, $573.
Samuel A. Marcusson (Theatrical Program Co.)—A. Zasiowsky, $56.26.

**Frances White Obliges Refund.**

Pittsburgh, Sept. 25

The Rock and White show at the Pitt last week refunded the boxoffice taking Friday, when Frances White could not finish the performance.

A nervous breakdown was given as the reason for Miss White b ing unable to go on, after the show opened. She appeared the following night.

**Princess Dark Until Election.**

"Oh, Yes," the new musical play with Joseph Santley, now in rehearsal by Elliott, Comstock & Gest, will have its premiere in Schenectady Oct. 19, the opening date at the Princess now being set for election day.

The house will remain dark until then.

**Francine Larrine in "Sometime."**

Francine Larrine is now in "Sometime," due at the Shubert next Monday. She is in the Audrey Maple role for which Dorothy Bigelow was intended. The latter is a Boston society girl, but appeared on Broadway last season in the short date of Elisabeth Marbury's "See America First."

**Lady Minstrels Open.**

Gus Hill's Lady Bountiful Minstrels, an all women minstrel organization, opened its season at Bridgeport, Conn., Wednesday night.

**PITTSBURGH LIKES "CANARY."**

Pittsburgh, Sept. 25.

"The Canary," a musical comedy adapted from the French of Georges Barr and Louis Verneuil, by Harry B. Smith, was presented at the Nixon Monday night by Charles Dillingham, with Julia Sanderson and Joseph Cawthorn starred. Additional numbers were introduced by Irving Berlin and Harry Tierney.

The premiere had a packed house and the advance sale for the week is exceedingly heavy. The company is a capable one from principals to chorus. Wonderful costumes, beautiful and shapely chorus with good voices and excellent dancers.

It is a musical comedy with a really good plot that runs very smoothly all the way and is neither too light nor too heavy.

The story concerns a maiden placed in pawn by a relative for a diamond called the Canary. Play opens in an antique shop where the girl (Miss Sanderson) is employed as an artist. Mr. Cawthorn as Timothy, a maker of antiques employed in the same shop, is ambitious to become a great juggler, is in love with the girl, as is also Ned Breeze, a struggling doctor, who doesn't struggle very hard for patients. He has loaned a pair of crooks (Doyle and Dixon) $1,000 at a race and for security takes the Canary diamond, which they stole from the original owner (Rico). The crooks expect to redeem the diamond at five o'clock that day and if not the jewel belongs to eeze. Failing to show up Breeze decides to auction the stone. Timothy discovers the stone is loose in the mounting and shows it to several bidders, among whom is Rice, who substitutes a paste stone. While repairing the setting Timothy accidentally swallows the substitute.

Second act shows Dr. Dippey's Sanitarium, where Timothy goes to have the jewel removed from his anatomy. He is followed by the crooks, who await an opportunity to recover the gem.

Third act (beautiful set) shows Dr. Breeze playing host at a party in honor of his fiance (Miss Sanderson). While everything comes out as expected, it has a different twist from other musical comedies.

Besides the two stars and the three-featured players (Sam Hardy and Doyle and Dixon), others who deserve special mention are Marie Callahan in a dance number with Doyle and Dixon, Misses Gordon and Thomas and Vera Maxwell.

The melodies are haunting and tuneful. Nothing that has played Pittsburgh this season can touch "The Canary."

**ACCUSE BELASCO.**

Chicago, Sept. 25.

Will Bradshaw, the author, has threatened to bring suit against Oliver Morosco and the Hattons for violation of copyright and plagiarism. Bradshaw says that "Lombardi, Ltd." is from his vaudeville act of several years ago, entitled "The Shop in Paris."

Bradshaw has placed the matter in the hands of his attorney.

**Opening in Pittsburgh.**

William Moore Patch will open "Take It From Me" in Pittsburgh Oct. 31, with Vera Michelena in the leading role.

**Conrad Nagel Leaving.**

It is only a matter of a short time when Conrad Nagel, leading juvenile with Alice Brady in "Forever After" at the Central, will be compelled to relinquish the role in which he scored so strongly and join the colors. His order to report was deferred to enable him to open in the piece and William A. Brady has appealed to Washington to permit him to remain awhile longer.

**SHOWS IN PHILLY.**

Philadelphia, Sept. 25.

"Glorianna," which had its first showing here at the Forrest Monday night, is a war story, set to music by Rudolf Friml. The book and lyrics are by Catherine Chisholm Cushing. It is all reminiscent, though tuneful and sprightly. It is presented by an excellent company and was very well received by a well filled house. Eleanor Painter was liberally rewarded for her singing of the principal role, while Jessica Brown (recently of vaudeville) came in for a liberal share of the chief honors for her excellent dancing. Lloyd and Wells, also from vaudeville, were among the recipients of favor. The piece has been beautifully costumed and handsomely staged. The composers have provided nothing out of the ordinary in "Glorianna" but in a season that has shown nothing of importance to date, this musical vehicle will probably enjoy patronage.

The Garrick was almost filled Monday night when the revival of "A Marriage of Convenience" was given by Henry Miller and Ruth Chatterton. The piece was very late starting, which detracted something from the entertainment, but the play was well received.

"Not With My Money" is in its final week at the Broad, doing very light business. Last Saturday's matinee was good, but the piece has exhibited no drawing power at this house. "Tiger Rose" is billed for Sept. 30.

"Chu Chin Chow" continues to pull them in at the new Shubert, the receipts keeping well over the $20,000 mark. It has two more weeks to run. "Leave It To Jane" is doing nicely at the Chestnut Street opera house in its fifth week. Nothing is underlined. "Business Before Pleasure" in its fourth week at the Lyric is also doing well.

The old Walnut, which was withdrawn from public sale last week, has been leased by C. Cooke Wanamaker and Thomas Dougherty, who have been associated with the F. G. Nixon-Nirdlinger forces, and opens its 110th season Saturday night with Gus Hill's "Lady Bountiful Minstrels."

"Leave It to Jane," now in its fourth week at the Chestnut Street Opera House, has had its time extended from six to eight weeks. The attraction has been steadily growing stronger, and last week drew a gross of slightly over $14,600.

**WEEK'S CAMP BOOKINGS OFF.**

While a number of the cantonments are under quarantine through the epidemic of Spanish influenze, others are not officially quarantined, even though a large number of cases are reported. Advices were that there were over 6,000 cases at Devens, yet no restrictions were laid down as at Upton, Lee, Jackson and Sevier.

Of the several naval bases under quarantine, Newport (where the theatre is in the city) is now given a clean bill of health.

Reports show that the affection has spread broadcast and has missed none of the cantonments. Attractions in the officially banned camps are off for the week, several shows obtaining outside booking. It was expected that the quarantines would be lifted at the end of the week.

**ENTERTAINING A. T. MEN.**

The men of the Army Transport Service, with headquarters at 104 Broad street, New York, will have their entertainment looked after by Privates Bert Grant and Monty Brice, both song writers, who have been detailed to that branch.

Messrs. Grant and Brice, besides supervising the amusements for the A. T., will write a show that may be produced around the holidays, with their companions in uniform as the cast.

## TEA FOR THREE.

The Friend....................Arthur Byron
The Wife....................Margaret Lawrence
The Husband....................Frederick Perry
The Maid....................Kathryn Keyes
The Valet....................William Postance

"Tea for Three," by Roi Cooper Megrue, produced by Selwyn & Co. at the Maxine Elliott Sept. 19, is billed as "an angle on the triangle," by which is meant a new twist to the eternal traingle situation. The first night audience enjoyed it immensely, and whatever drawing power it possesses will be in the higher priced seats. The "moral" and the subtlety, developed via epigrams, are quite too clever for the general population. The smart people are certain to flock to it, and when these patrons have been exhausted the true test of the play's drawing power will be demonstrated.

As a reflection of an actual situation in the present day life in New York, one could tear the plot to shreds, but for the purposes of entertainment it might suffice. Somewhat along the lines of "Divorcons," a sweet young woman is happily married to a man absorbed in his business, but who adores her. The husband is jealous of an old college mate with whom the wife had had a flirtation when she was 17 and who comes to tea once a week. The friend persuades the wife to steal away to lunch with him, where he tells her the reason he is a bachelor and a "flitterer" is because he loves her still, and although there is unmistakable evidences he would like to possess her, she appeals to his better self and persuades him to be a true friend.

The subject of the husband's jealousy is discussed, and the wife hits upon a plan to cure him of it, so the friend will once more be welcome at the house. As she starts to unfold it in the corner of the restaurant and the waiter is ordered to lower the shade to shut out the sun, and the first scene of the first act concludes. After a few seconds the scene is switched to the home of the married couple. Husband is waiting tea, but his wife hasn't returned. She finally comes, explaining she had been shopping and lunching with "Ethel." Later the friend comes for tea, and incidentally mentions to the husband he had lunched with the wife and hadn't seen "Ethel" in weeks. The plans arranged by the friend and the wife to cure the husband of his jealousy had somehow miscarried, as the stories do not jibe.

As the husband is called to the phone in another room the friend steals the wife's picture standing on the piano, and when the husband returns and misses it, wife says the frame had broken that morning and she had left it to be repaired. Husband had been looking at the picture a few minutes before, and this, together with the luncheon fibbing, weakens his faith in his wife.

In the second act he drops in on the friend, is dismissed by the friend, who explains he has a rendezvous with a married woman. The husband leaves, seeing his wife's car at the door. Meantime she had been ushered into an adjoining room by the valet. The husband returns and the wife is secreted. Husband is in a frenzy of jealousy, says both can't live, and suggests the remedy outlined in a story the friend had related of a husband and a lover, both anxious to possess a wife, drawing lots to see which one would kill himself. They draw, the friend gets the fatal slip of paper and is to kill himself within 24 hours. He tells the husband that before he goes he is bound by no moral obligations and intends to steal the wife. Husband departs, saying he will protect his wife, and the friend dictates a letter to his valet-secretary (thereby avoiding the usual telephone method of development), giving the true reason for his untimely demise, addressed to a friend on the staff of the Herald, but asking him not to try and guess the name of the woman. This is 7.30 in the evening.

Act three is again in the home of the married folks, the following afternoon. The husband is on edge, had phoned several times to the friend, seeking an excuse for calling off the whole affair, but meantime determined the friend shall not steal his wife. He won't go to his business and won't let her out, saying they will go together after 7.30. "The Evening Telegram" is brought in, on the front page of which is an account of the suicide of the friend. Wife accuses husband of being responsible for it, hysterically crying she had lost a friend whom she loved better than anyone else in the world, next to her husband, and that husband had ruined their lives.

In the midst of it in walks the friend, and when shown the paper, explains to them the publication was premature owing to the too previous mailing of his letter to his newspaper friend. Husband is phoned for and friend explains to wife he had had one copy of the Telegram printed and delivered to the house at a cost of $87. Husband returns, explains his big real estate deal was consummated, he would pay more attention to his wife, would permit her more leeway, that the friend must come often and take her out, and he was, in short, cured of his jealousy.

Barring the valet and the maid there are but three people in the cast. The absence of other characters prevents any subsidiary situations, and necessitates prolonged duologs and triologs and constant repetitions of conversation. This is partially compensated for by innumerable Shavian and Oscar Wilde epigrams, a few of which are here set down:

"Pity is akin to love. That's why so many women pity their husbands."—"I hate Phillip. What have you ever done to him?"—"We never discuss our friends pleasantly."—"No man is so bad a woman can't find an excuse for him."—"Good women are unfaithful only in their thoughts."—"All sensible wives lie to their husbands, if only to please them."—"Sometimes I tell the truth; it's the only vice I have."—"It's a grave insult to insinuate a woman couldn't be unfaithful if she wanted to."—"The only amusing countess I ever met was a chorus girl."—"There are two kinds of fools, those who give advice and those who won't take it."—"There is nothing so absorbing as the love of a married woman, and few married men realize it."—"He was lying and, of course, I was, so I had to say I wasn't."—"What do you expect me to say?" "The truth." "You're an optimist."

Arthur Byron as the friend contributed an intelligent but not quite natural performance. He wasn't just the romantic type. A John Barrymore would have been ideal. Frederick Perry as the husband was excellent, and Margaret Lawrence, who has been off the stage for a number of years, was a sensational success. It is not easy to imagine any other actress doing it better, or as well. *Jolo.*

## HUMPTY-DUMPTY.

Albert Mott....................Otis Skinner
John Delamothe....................Fleming Ward
General, the Hon. Henry Delamothe, John's uncle....................Morton Selton
Viscount Loosehanger..........Robert Harrison
Higginbotham....................Ernest Elton
Jopling....................Robert Entwistle
Puttick....................William Eville
James Wallop....................John Rogers
Sinkins....................Walter Scott
Lady Susan Delamothe..........Maud Milton
Nancy Delamothe....................Ruth Rose
Mrs. Mott....................Beryl Mercer
Crissie Parkins..........Elizabeth Risdon
Mrs. Rogers....................Clara T. Bracy

Horace Annesley Vacheil is the author of this ultra-English old-fashioned comedy, in which Otis Skinner takes the leading role, now at the Lyceum.

"Humpty-Dumpty" tells the tale of an English hairdresser, devoted to his art, who, by a twist of fortune, leaves his establishment at Swashcombe-on-the-Sea to become the Earl of Delamothe. With him, over her protests, goes his mother, simple-minded and desperately clinging to the old life. Much of the comedy is introduced into the scenes where Albert Mott is shaving a cross customer, and again where he appears grotesquely, but boyishly in the unaccustomed robes of nobility, after he has taken his seat in the House of Lords.

Pathetic scenes are plentiful in the manifestations of affection between the simple old mother and her clever son, and in the sadness which comes over her when she learns her parlor behavior is plebian and unfashionable.

Beryl Mercer, as Mrs. Mott, the barber's mother, gains much applause as the old lady. Elizabeth Risdon, as Crissie, the hairdresser's assistant, was most effective and has a wonderful English accent, with regular Cockney twang, and the most infectious smile imaginable. She was typical of her class, from which many of the handsome barmaids in the fashionable cafes and restaurants in London are recruited.

Morton Selton also pleased the audience with his excellent characterization of the Hon. Henry Delamothe and Fleming Ward as Cousin John D. Delamothe gave a manly charming impersonation.

The finished way in which Mr. Skinner handled a razor showed patient preparation for the part and he could give any of the so-called barbers on Broadway lessons in shaving. His flow of talk while he was operating upon a customer was most amusing and had the audience in roars.

Whether New York wants a play like "Humpty-Dumpty" remains to be seen. It is not the kind of comedy Metropolitan theatregoers have been receiving for the last few years. It is intensely "homely" English, and there is a lack of the usual number of snobs which are invariably thrown in to give the average play an English flavor.

## TELL THAT TO THE MARINES.

Hein Schulz, a Grocer..........Adolf Philipp
Helen, his Daughter..........Georgia Lee Hall
Charlie, his Son..........Joseph Striker
Jere Thurston, a Banker..........Philip Lord
Tom, his Son..........Chauncey M. Keim
Maud Hopkins, a Manicure Girl...Cecil Kern
Bill Hopkins, her Brother......Jack Bernard
Abraham Shinegold..........Albert C. Winn
Maria Mueller....................Marie Pert
Carl Frumstadt....................John Hanson
Augusta, Servant with Schulz....Elsie Smith

Did you ever hear the story of the audience at a Yiddish theatre downtown which raised a rumpus because their evening's entertainment was over at 11.15 instead of the usual midnight? Adolf Philipp, erstwhile German actor, author, manager, who now presents an American play, by American authors, with an American cast, seems possessed of the same sort of idea in "Tell That to the Marines," a comedy drama in three acts written by himself and Edward A. Paulton. One gets the impression that an attempt was essayed for quantity of entertainment. The first two acts consumed one hour each, and the third wasn't so much shorter.

With regard to quality, it is a bad play—a very bad one, crudely constructed and amateurish in treatment. The obvious plot is strung out by constant repetitions of dialog and situations. A modern American stage director would have blue-penciled one-third the dialog, quickened the "business," and in a dozen and one other ways smarted the production.

On the other hand, the aforesaid American stage director, for the purposes of assimilation of Adolf Philipp's old clientele on the upper East Side radiating from the Yorkville Theatre, might have proved unsatisfactory. The German-American audience seems to take huge delight in the easy progression of the story of the play and accepts with relish the comedy relief interruptions.

The drama by Messrs. Philipp and Paulton tells the story of a prosperous grocer (Philipp) who sends his son to Yale. The day he is due to return he is visited by a manicure girl, who says the boy promised to marry her. It develops his college chum, meeting the girl, in a spirit of mischief had given the name of the grocer's son. The chum is engaged to the grocer's daughter, and rather than injure his sister the boy takes the blame of the thing. He quarrels with his father over it and joins the colors. The old man finds out his mistake in the last act, the boy returns wounded, the father of the other boy buys off the vampire manicure and all ends happily.

A portion of the dialog is devoted to patriotic propaganda designed to impress the German-Americans, and judging by the applause accorded these outbursts they take to it with avidity. *Jolo.*

## DARKEST AMERICANS.

The title of the two-act (eight scenes) musical comedy which Salem Tutt Whitney and T. Homer Tutt's "Smarter Set" company of colored players is presenting at the Lafayette, 131st st and 7th avenue.

For books, lyrics and score the show ranks with musical comedies on Broadway. It is billed as a "sensational two-act musical comedy." It is full of comedy and is musical. Whitney and Tutt authored the piece, Charles L. Roberts composed the score. "I Want You Back" and "Promise Me" will compare with any war ballads. "Blue Fever" is the best "blues" song. In comedy, love and war songs, "Ain't It Funny What Love Will Do" and "When the Sambos and Sammies Get Through Fighting Over There" are typical of that kind.

Of the comedians, Whitney's work stands out. After the first 15 minutes of his appearance, he had the audience with him to the extent that his every movement or remark was the signal for laughter. His partner, Tutt, is a more staid comedian.

The story concerns the duplicity of Abe (Whitney) and Gabe (Tutt) Washington, who enter the Howard University under false pretenses. A meddling reporter mistakes the former for the new professor, expected to arrive at Howard, and Abe, to get a meal, passes himself as such.

The piece has as much plot as the average musical comedy—which is very little. It is the libretto and score that gives the production a high standard.

Lena Handford Roberts, as a musical instructress, was musical as far as her vocal powers were concerned. Emma Jackson also sang and spoke her lines effectively. Estelle Cash and Mattie Lewis distinguished themselves in dancing, as did Boots Marshall and George Lynch. These latter two are evidently in the cast for the specialty they do in the second scene of the first act, that of dancing porters and "baggage smashers." They were recalled four times last Tuesday evening.

A mummy dance, billed as an original creation, wherein mummies come forth from their cases in which they had been preserved and go through an Egyptian dance, was commendable. One of the chorus men is an expert in doing the "shimmie," and the audience seemed to favor it.

Some credit is also due to the piano player and drummer the company carries.

While a Broadway producer could improve on the production, it is in good form for the pop time booked. It could also stand a little cutting. Some of the encores could be eliminated to obtain an earlier closing hour.

## "MISS" SHOW MISSES.

Providence, R. I., Sept. 25.

"Miss, I Don't Know," which played its first week's engagement at the Shubert Majestic here last week, left a decidedly poor impression—so poor that Lee Shubert, who came here Thursday, decided to change the name, it was announced, to "The Girl in the Canteen."

"Miss I Don't Know" as a title was bad enough, but the change is worse. A canteen doesn't figure until the last act and then not much.

It was said, when the company left Saturday, it would lay off a week in New York for rehearsals and changes. It suffered many changes here during the week. Members of the company from the leading man, Ray Raymond, to the chorus, had some fault to find. It was rumored that Raymond was going to leave.

The show has no action or kick until the end of the second act.

## SHOWS IN LOS ANGELES.

Los Angeles, Sept. 25.

For the past few weeks, the theatrical business has been particularly quiet, the picture houses getting the bulk of the business.

Both the Majestic and Mason are dark.

"Mary's Ankle," at Morosco, opened to good business.

## "BIG CHANCE" WEAK.

Philadelphia, Sept. 25.

If it was a lack of confidence on the part of the producers that prompted them to book "The Big Chance" for only one week at the Adelphi, the same producers are gifted with foresight for the new A. H. Woods play is not destined to last any longer, unless much is accomplished in the remaking.

"A Big Chance" is described by the ad-writer as "A play of the Re-birth of Human Souls." That's a badly written line to hand anything new in these troublesome times, but everything seems to have been a "chance" with this piece and neither the title nor the description can do it more harm than the producers who showed it in the present form.

"A Big Chance" is a war play. Grant Morris and Willard Mack are announced as its authors, but neither will add anything to his name as a playwright through this poorly written piece that contains an idea that starts but never gets anywhere. About the only thing that can be said for it is that it is different in theme, but the fact remains, it will have to be almost entirely rewritten.

Its showing here was its initial one of importance, and it may have been the presence of several theatrical celebrities that was responsible for the nervousness of the company, with the result, the performance was not a smooth one and received with indifference by a fairly well filled house. The company includes Clara Joel, Cyril Keithly, Harry Robert, Annie Mack Berlein, William Meehan, Katherine Harris Barrymore, Ramscy Wallace and Walter Horton.

Guy Bates Post in "The Masquerader" is underlined for Sept. 30.

## STOCKS OPENING.

Denver, Sept. 25.

Tom Wilkes, a theatrical manager of Salt Lake City, has taken over the Denham and is to operate stock there. The house was formerly held by the Orpheum Circuit. The Denham is to be in a chain of theatres playing stock in Salt Lake City, Los Angeles, San Francisco and Denver.

Portland, Ore., Sept. 25.

The Alcazar, opened since Sept. 14, when the Alcazar Players produced "Johnny, Get Your Gun," has Alice Fleming leading. Edward Everett Horton is leading man.

For the first time this city is supporting two stock companies. The Baker company is also current. There are about 50,000 men employed in the shipyards. Both houses play to capacity.

## KALICH PLAY A HIT.

Washington, Sept. 25.

Bertha Kalich opened in "The Riddle Woman" at the Belasco Monday and scored a hit.

The play is by Charlotte E. Wells and Dorothy Donnelly, produced by George Mooser.

The Washington Post says: "No other actress on the English-speaking stage is more admirably suited to the central role of 'The Riddle Woman' than Mme. Kalich."

The show opened to $781 and played to $1,000 Tuesday night. It will be in Pittsburgh next week, and is headed for Broadway.

**Bernard Hishin Has Recovered.**

London, Sept. 25.

Bernard Hishin has recovered from an attack of pneumonia and returns shortly to produce two new plays.

**Manager Myers Resigns.**

London, Sept. 25.

T. Myers, manager of the Middlesex, resigns Sept. 28.

**Lucille Cavanagh and Co. (3).**
**Songs and Dances.**
**23 Mins.; Full Stage (Special Set).**
**Palace.**

Lucille Cavanagh, in her new act at the Palace this week, has everything that should go to make a vaudeville success these days. Firstly, she has setting and clothes; secondly, special songs; thirdly, music-rag, and firstly again, men; and, of course, Lucille Cavanagh. If the act becomes known as a vaudeville success with so many ingredients, who or what shall receive the credit? Perhaps the producer (or, in this case, arranger), for Miss Cavanagh's act has been arranged nicely, neatly and expertly. There is the setting—striking, full of curtains, special ones, including a gold parted curtain for the drop; while the scene represents the marble fronting of a country or mansion porch. Then there are Wheeler Wadsworth, an admitted bear with a rag saxaphone; Mel Craig, another bear with the same kind of a violin, and Al Sexton, a youthful, good-looking fellow, who sings with Miss Cavanagh, also dances with her. Miss Cavanagh dances and dances alone. She might dance more with Mr. Sexton. The turn is billed as a "1918 Edition of Her Kaleidoscope of Dance, Color and Songs"; Music and Lyrics by Dave Stamper." The music had a pleasing if familiar sound. Miss Cavnagh tries to sing it. It must be Fate in vaudeville. *Sime.*

**Nat Nazarro, Jr.**
**Songs, Dances, Instrumental.**
**15 Mins.; Four.**
**Hamilton.**

For a youth of 17 who appears to be younger, Nazarro offers a sophisticated, thorough showmanship act. In other words "the kid's clever." He's versatile. He opens with a grand piano setting, but sings a song about his Parisian love and goes into a dance. After indulging in repartee with a pseudo-stage manager (his father in real life), he renders a cello solo. A song and dance closed his act. For encores (he had two) he sang a special song on patriotic lines followed by a recitation. Another recitation and then he was allowed to leave. Nazarro's act shows the hand of Nazarro, Sr., also an artist. His youth and his versatility should carry Nat, Jr., into the big time.

**Eastman Sisters.**
**Singing and Dancing.**
**16 Mins.; One.**
**Harlem Opera House.**

The spot light discovers the Eastman Sisters on a couch under a piano lamp and they sing a dandy Southern number in quaint style, harmonizing the chorus with good effect. The girls are dressed in neat velvet and silk dresses giving them a stunning appearance. They are not too strong vocally, but make up this defect by the cute manner they have in putting over their songs. The taller one then sings a solo number in slow fashion and does a few dance steps at the finish, which let her off lightly. The other sister returns in an abbreviated dress and sings a popular song in a quiet manner, her delivery reminding one of Sadie Burt (Whiting and Burt). She also does a few neat dance steps. They return with another change of wardrobe and in an affected manner sing a jazz number full of pep and the only fast thing in the act. The Eastman Sisters are graduates of Ziegfeld's "Midnight Frolic" and bring to vaudeville the class usually found atop of the Amaterdam theatre roof. They are long on looks, but short on vocal ability, but should have no trouble passing if they put a little more ginger into the turn.

**Ethel Clifton and Co. (2).**
**"The Aftermath" (Dramatic).**
**22 Mins.; Full Stage (Special Set—Interior).**
**Fifth Avenue.**

This new play'et, "The Aftermath," may divide professional opinion as to the advisability of its continuance in vaudeville. It's not like other war sketches, going into a subject that while known, is little spoken of, the unpublished casuality list of France. Some may agree the piece is sombre, its theme melancholy and the story unnecessary for public light. Those who disagree will say that "The Aftermath' is excellent propaganda of its kind. It tells of the other horror of the brute Hun as an invader, the ravish of the conquered lands of France, the horrifying rape by the detestable Boche. Played in any theatre during the Liberty Loan Drive, the ever growing fires of hatred against the German would be so intensified, no better argument to furnish the Government with money to obliterate the German curse on humanity could be presented. It is a scene in a desolated French home. The village had been occupied by the Germans for 20 months. The husband, a soldier in the French army, upon his forces recovering the territory, secures a day's leave. His wife has not heard from him for a long time, not knowing whether he is dead or alive, until receiving a note the same day announcing his return. There is a baby in the crib. Its father is a German soldier. She asks the priest to take away the baby. The priest asks where shall he take it, there are a hundred others in the town. The wife hides the crib under a table. Her husband, in the French uniform, enters. They are affected and happy for the moment. He inquires for his sister, 16 years old. His wife replies she was sent behind the German lines "to work in a munition plant. His mother has died, her mother has died. There are other terrible things to tell him on his home coming. He hears a baby's cry. The truth is revealed. The soldier is stunned. Said he knew of those things but thought his home would be spared. The man in uniform during his moaning relates how his comrades when receiving a week's leave returned to camp the next day, and never spoke. Nor were they asked any question. One of his comrades came back the next morning, was silent all day, fought like a demon and at night was ordered to take five prisoners to the rear. The next morning they found the French soldier dead beside five dead Germans, with a message written in blood, "Sister, you are avenged." The house broke into involuntary applause at this point. The priest is appealed to for advice regarding the baby and the husband and wife's relations. He says no mortal can give it, but appeals to the Almighty. When the wife again looks in the crib, the baby is cold. It's something we should have put before us as vividly as this playlet sketches it. It's the war in France or was the war in France, the kind of war the Boche makes. The French had to endure it while it lasted and Americans will be made stronger for knowing it, what invasion by a barbarous enemy means. That the playlet is not as well played as it is written doesn't matter. Neither Miss Clifton nor her principal support, the soldier, are equal to their respective roles. The priest is the only adequately taken character, but this won't affect the playlet for vaudeville. It's propaganda and good propaganda, the kind that makes you frenzied. *Sime.*

**Miss Juliet.**
**Impersonations.**
**26 Mins.; Full Stage.**
**Riverside.**

Miss Juliet's new act is billed as a "one girl revue," employing a piano accompanist. She is nicely gowned in a red and silver net affair and opens with a sing about the "Gimmes" in which she impersonates a three-year old, a 23-year old youth and then the A. K. grandfather who wants everything. From this she goes to a line of chatter in which is imitated a shop girl in a book shop, on the lines done heretofore in vaudeville by Beatrice Herford. Miss Juliet announces here that she will endeavor to imitate various celebrities at a banquet given for a war charity and starts off by giving an excellent imitation of Leonore Ulric who introduces Jack Norworth with a song. An imitation of Irene Franklin singing "the traveling salesman" number was not so well done. It was followed by a few lines in the form of a poem as recited by Mrs. Fiske as "Mme. Sand." A good imitation of Frances White in song and dance was followed by a song as done by Harry Lauder which did not score so strongly. A poster of the benefit held at the Hippodrome Sept. 30, 1917, for the War Sufferers, upon which her name also appeared, was lowered. The first of the names to be chosen were Louis Mann and Sam Bernard, well done. A dialog between Ethel Barrymore and Eddie Foy was enjoyed and then a remarkable impersonation of Grace La Rue singing her "waltz" number scored the hit of the act. Further requests brought an impersonation of Maude Adams and one of Al Jolson, which did not go over big. A short impression of Nazimova was followed by a poorly executed song as done by Eva Tanguay. The rendition of a "blues" number by Nora Bayes was hardly understood, but a speech in French by Mme Sarah Bernhardt was roundly applauded. The show here was stopped by the applause. Miss Juliet returned and did a short song and dance as done by Julia Sanderson. Juliet is sure fire.

**Eddie Janis and Rene Chaplow**
**Songs, Piano and Violin.**
**13 Mins.; Two (Interior).**
**81st Street.**

A nice little act of its kind. Mr. Janis and Miss Chaplow carry a piano player who plays accompaniments to their musical endeavor, so Janis' best inning comes with the violin when he displays talent with the fiddle and bow. Miss Chaplow has some attractive costumes and works with pep and vivaciousness. At the 81st Street the act was voted a hit. *Mark.*

**Sid Townes and Co. (1).**
**Singing and Talking.**
**11 Mins.; One.**
**23rd Street.**

Sid Townes (formerly of Medlin, Watts and Townes) is taking to vaudeville in a single turn, and from all appearances will be in the two-a-day houses within a couple of weeks. The former act although good can not be compared with the one Mr. Townes is now doing. His appearance is excellent, the songs and "gags" are put over in fine style and with the assistance of Otis Spencer at the piano, he cannot go wrong. The introductory number has a pleasing melody and tells of his former adventures in vaudeville. It is followed by the "Georgia Peach" song. This, with the patter, wins over the audience from the start, and his turn is never in danger after it. Mr. Spencer is a good pianist, and has a few lines in this number. It gives a different air to the skit away from the straight single. Some talk and two or three more songs follow. Mr. Townes looks like a winner. Unless the Service gets him or someone grabs him for musical comedy, he should sail right along in the big time houses with no trouble.

**Sydney Grant.**
**Stories and Songs.**
**16 Mins.; One.**
**Palace, Chicago.**

Back after at least four years of divorce from vaudeville, his early and always faithful love, Sydney Grant stepped out in white flannel trousers, a sport shirt and a blue serge coat, to a "So Long Letty" overture. It was a happy reunion. The house was glad to greet him and Sydney looked pleased to be facing a vaudeville house again. He started without any fireworks, made no speech with romantic reminiscences of days gone by—just began telling stories like he used to; some of them were the ones he used to, too, but as they were his then they are his now, and did not sound at all mildewed from storage in the trunk of his memory. Following the several disassociated anecdotes he did an imitation of a Hawaiian guitar, told some more riddles and went off with his veteran Chinese theatre bit in which he does the heavy, the female impersonator and the clarinet. This brought him back for more gags. One or two of these were very nifty, and some were not so strong again. An audience loves him as soon as he shows, and when he smiles everyone smiles, so even the limpy ones got something. But Sydney might well think up or purchase a few live witticisms to replace the ones which get only a titter. Otherwise the act is 100 per cent pure, and as it is it can hold down any firing step in the first line trenches of vaudeville's western or eastern front. His recitation which leads to a comedy point is too long for the puny cracker which bursts at the end, and should be substituted by added song, as he sings too well to sing so little. This is proven by the fine manner in which his southern yodle song, his encore, goes. The effect of the whole offering was a big blowoff with applause that would not die until he bowed repeatedly, a hand that would have justified another encore. Sydney Grant found the latchkey hanging out for him, and his welcome will never wear out as long as he works like he did here. *Lait.*

**Arthur Lloyd.**
**Magic.**
**18 Mins.; One.**
**Hamilton.**

Arthur Lloyd performs but three tricks consuming 18 minutes. According to his billing, he is "The Conjuring Comedian." Only half true. More comedian than conjuror. It is his chatter alone that carries him. The tricks except the last, are ancient and in the "magical" catalogus. Opening with "wine and water," he next does a little palming, following this with card producing (having anyone in the audience call a card and producing it from his pocket). His last is, upon requests from the audience, producing from different portions of his dress suit all kinds of cards—not the playing deck—but cards like a questionnaire, laundry ticket, ice card, registration, etc., embracing at least 40 regulation and special cards like the Kaiser's death certificate and the crap-shooters' union card. Pop time feature.

**Evelyn and Dolly.**
**Variety Act.**
**9 Mins.; Full Stage.**

Evelyn and Dolly have been around for some years, but this season appear to have a different routine, costumed up to date. It includes three changes, each for a different style of work. The girls open with roller skating, then return as dancers, closing on bicycles. That makes the short-timed turn speedy enough, added to which the girls are hard workers. They should make the opening spot anywhere, for no matter how well they do the different things, each unsuspected, they are altogether away from other "sister acts" in that they do a variety, and "dress it up." *Sime.*

BUY BONDS



**"The Current of Fun."**
**Electrical Novelty.**
**16 Mins.; Full Stage (Special Set).**
**Riverside.**

A man dressed in a blue suit with red trimmings informs the audience he will endeavor to prove by various electrical experiments that electricity can pass through the human body in such a manner as to bewilder an audience. A committee is invited on the stage, set in a sort of a grotto scenic environment. Three youths and one with the appearance of a boob go on the stage. The electrical current is turned on and passes through an insulated cable, handed the boob who makes a leap to get away. Madam Brunell, dressed in a peculiar looking gown, is introduced with a chord in G by the orchestra. She laughingly takes the cable in her hand and lights a piece of cotton by contact with her arm, shoe, etc. Next a gas jet is lighted by the Madam touching it, then through a banana, lemon and a piece of ice. The boob is induced to take a piece of the banana to show that it is genuine and takes nearly all of the fruit which is in turn taken away from him by a stage hand in the wings. She touches the boob with a wand and his hat flies over the footlights and he follows his hat. Madam Brunell then makes a short speech announcing that with her mouth she will light an arc strong enough to illuminate the entire theatre. This is easily done and the act comes to a slow finish. It is the old fashioned electrical act with new trimmings, inasmuch as the boob does all the comedy and the electricity is handled by a woman. As a laughing act it scored and as a turn interesting enough to close a show proved of value by the way the crowd remained to the very finish. However, the act could be made classier with different scenery.

**Billy and Edna Frawley.**
**Songs and Talk.**
**12 Mins.; One.**
**Hippodrome, San Francisco.**

For a team coming from the cabarets Billy and Edna Frawley have more class, refinement and personality than is usually found in cabaret graduates. Following a flirtation opening, which includes a few stories, they sing a duet, apparently a special song, entitled "I'm Going to Hang Around Till I Make You Care for Me." Miss Frawley then sings a ballad, and after a single by Billy (which includes war stories and some dancing) they close with a double number and a few dance steps. With a little more vaudeville experience the team is headed for the big time. Miss Frawley's good looks and dainty style added to Billy's cleverness and good singing voice assures them recognition in better company.

**Gold, Reece and Edwards.**
**Dancing and Roller Skating.**
**One; 11 Mins.**
**Hamilton.**

The two male members may have been formerly known as Gold and Seal. They have retained most of the old act, the skating bits, Frenchy make-up and the dances, adding a young woman, who exhibits a goodly portion of her bare legs. She can dance. The solo toe dance earned her something. The clog dance on roller skates is effective insofar as it makes a lot of noise. A good pop time turn.

**Robert Swan.**
**Dancing and Juggling.**
**10 Mins.; Two.**
**American Roof.**

Opening with a jig while juggling high hat and cigar with a few more tricks, Robert Swan makes a good impression and is a good opener for the better small time bills. Taps on a drum with three balls earns applause and he closes with comedy club swinging while juggling. The work runs smoothly without a hitch and without dullness.

**Eddie Leonard and Minstrels (11).**
**"Dandy Dan's Return.**
**34 Mins.; Two (7); Full Stage (10); Two (17).**
**Colonial.**

Eddie Leonard held a popularity contest all by himself Monday night. He had with him a bunch of "minstrels," but it was Leonard the house cared for, no doubt about that. He was through with his own routine in 30 minutes, but the house kept calling for the old favorites and there was no denying. Eddie is due to start in a production this fall, the show probably being timed to appear after the various war drives have been accomplished. To fill the gap he framed the present turn. It opens with a circle of black face men in front of a striped satin drop, later going to full stage to show one of the older cotton field painted drops, then back to "two." The men in the circle stick to ensemble singing, while Leonard makes changes. At times they stand up and the first line-up brought a laugh, for the two men on the ends were grotesquely small. They do not indulge in "gags," and the reason is that they are colored (one is said to be 81 years old). To the casual observer it would be hard to tell whether the men are white or black, for they are all corked and slicked up in tuxedos. One tip-off is the clever dancing bits they show near the close. However, Leonard is the main portion. He flashes a number of brightly colored satin costumes, until the last when he is in dandy evening dress with crystal waistcoast. There were some six songs before the encoring of the old favorites. First was "Dandy Dan," with "Dixie Land," "Nora" and "That's All" following. Each number was followed by a dance, Eddie giving all his various stepping styles, including the sand dance. Two of the minstrels swept up the sand while singing a number called "Sweep It Along," the lyric telling about the stage hands going off to war and no member of the act being this side of 45. Leonard's best melody came last with "Sweetness, Honeysuckle of Mine." Then came "Ida" and "Roly Bolly Eyes," both asked for, and there were still other requests. But Eddie took it out in thanking the house and calling to Mabel Russell to show herself. Eddie said she was stage manager of the act. *Ibee.*

**Sophie Tucker and Her Five Kings of Syncopation.**
**Songs and Music.**
**26 Mins.; Full Stage (Parlor).**
**Fifth Avenue.**

Sophie Tucker has five new boys as her second allotment of musicians who are billed with her as the "Five Kings of Syncopation." Miss Tucker also seems to have some new songs, some of the very latest in the rag line, and one old ballad, "I'm Sorry I Made You Cry." Miss Tucker's reason for singing the ballad under a red spotlight must be that it's easy for her boyish group to rag the tune on the chorus. That's not alone a reason, it's the excuse for the song being in her act most likely. The boy musicians are a violinist, pianist, cellist, cornetist and drummer. Of these the violin player, 16 years old, becomes the star next to Miss Tucker, who gives this youngster every opportunity and he takes full advantage. The boy kids with his instrument, kids with Miss Tucker, also sings, and in a general way becomes the life of the party that the hostess keeps up at highest pitch all the time. During the period the orchestra has by itself there is a series of solos. The one supposedly done by the cellist sounds suspiciously like the Victrola on the stage playing it alone, although the cello player goes through the motions. Miss Tucker puts over all of her numbers of the rag kind and the most of them with a crash. Her act is an easy hit. The time 26 minutes tells that and she could have done more. *Sime.*

**Wilton Sisters.**
**Musical.**
**22 Mins.; One.**
**Riverside.**

Mae and Rose Wilton have an act slightly different from the usual run of sister acts opening with a double song in which their voices are pitched about the same. To this number they add a few dance steps and after removing their capes and hats one returns to sing, "I Hear You Calling Me," in a good soprano voice, but without clear enunciation, personality or expression. This number slows up the act at the start, but it might only be used to show that one of the sisters can take a suppressed top note. The singer goes to the grand piano and the other sister returns with a violin, with which they play a noisy jazz type of melody, only to stop to play a popular ballad and let the audience see that the violin is a very raspy affair. They play a "blues" number on the instruments and interpolate an old song. A fox trot is then played and the violinist does several good dance steps. They sing the Hawaiian "Farewell" song in good harmony, but return to play "Tickle Toe," where the pianiste does several toe steps. The violiniste attempts a speech in which she endeavors to secure comedy by making several personal references, one to a man in the audience whom she believes to be in Class A and might be a member of the Jewish branch of the Knights of Columbus. A double blues number as the girls depart. The act in its present shape is too long. With the elimination of the second song and stopping at the toe dance number it is an excellent act in an early spot on the big time.

**Clara Morton.**
**"Solo Songalogue."**
**One.**
**Palace.**

Clara Morton is alone this trip in vaudeville and doing very well. She will do all of that in any house while alone, with her songs and dances, the "piano dance" included. The piano-dance is from Miss Morton's earliest stage appearance, the first vaudeville had then seen, and Clara is doing it as neatly today as she did always. Previous acts headed by Clara Morton had a sketch foundation with an assistant, both superfluous for this girl, who needs only herself. She's an entertainer, and a good one, the daughter of a famous vaudeville family. Clara helped to make it famous and can always present the family's name and represent it with justifiable pride and to its glory. *Sime.*

**Myrle and Delmar.**
**Acrobatic.**
**Full Stage (Exterior).**
**Fifth Avenue.**

Two young fellows stroll on the stage, one carrying a golf bag and the other a kodak. It looks suspiciously like an acrobatic opening, this soft stuff acrobats have affected of late and of course all following one another. Then the couple commence to acrobat, including hand balancing, and exit with the kodak and golf bags as chimes are heard. It isn't made known who rings the bells on them. The turn seems too light for big time consumption. The camouflage has grown too familiar to leave this sort of an act longer in any kind of a novelty class. *Sime.*

**Smith and Losel.**
**Songs and Dances.**
**9 Mins.; One.**
**Columbia (Sept. 22).**

Man and woman, colored, with the man's best, dancing; woman's best, singing. Between the two the woman's is the better end of the turn. The man's one dance, however, does much to redeem him. At that though he will keep the turn on the small time where it can get away. *Sime.*

**Fredericka Sims and Co. (4).**
**Songs and Music.**
**19 Mins.; Full Stage (Parlor).**
**Fifth Avenue.**

Fredericka Sims is a soprano prima donna who sings straight songs, closing with a new war song version, very fine in theme, of the joy in France at the arrival of the American forces. It's quite the biggest thing in Miss Sims' act, not excepting herself, nor her voice. The singer acknowledges a certain lack of confidence in herself by appearing with a quartet of rag musicians, who however play the accompaniments for her straight numbers. But when left to themselves those four boys dig right into ragging and stay there, to the evident pleasure of the audience, who appeared to prefer music to the singing, if the applause was a true guide, barring the closing war number (applauded for its sentiment). The musical combination looks very much like the boys who played the dance music at the Chateau Laurier at City Island this summer. They were a dandy little bunch up there and they are just as good on the vaudeville stage. There is a drummer, piano player, cornet and bass viol. The pianist has a session by himself, for "variations," and does something with it. There seems to be no great demand for this particular or peculiar style of combined act, unless "Fredericka Sims" means ever so much more than may be imagined. *Sime.*

**Ben Bernie.**
**Music and Talk.**
**12 Mins.; One.**
**Fifth Avenue.**

"Ladies and Gentlemen: I wish to announce that Ben Bernie will positively appear here this afternoon," said Ben Bernie as he walked on the Fifth Avenue stage. It was a good start for his new single, who stated his former partner, Baker (Bernie and Baker), had gone into the Navy. Several parts of the former two-act have been retained, particularly the "Humoresque" number which Bernie, only with his violin, when starting into the rag version of it misses much of what Baker's accordion formerly did with this. But Bernie does just as well as both did with "Over There" as a Yiddish march. Bernie has something brand new in travestied music, ragging a bugler calling Reveille, also "nancing" it, with his violin. A couple of new stories strongly appealed for laughs. Bernie, without doing anything of any real purport nearly stopped the show in the No. 2 spot with his amusing nonchalance. His easy manner when on the stage and his affable assurance, with the violin as an old reliable, will send Mr. Bernie over as a single on any bill. He's just one of those natural entertainers and in this case somewhat of a higher grade than a large number of others who could be so classed. *Sime.*

**Jane Green and James Blyler.**
**Songs and Piano.**
**14 Mins.; One.**
**Hippodrome, San Francisco.**

This new vaudeville combination will be heard from. The turn consists mostly of rag and jazz songs sung by Jane Green, accompanied by James Blyler on the piano. Miss Green makes one change of costume. During the time occupied by the change Mr. Blyler plays a rag on the piano. It could be replaced by something more suitable. The little talk indulged in for Miss Green's exit does not help the turn, but these minor faults are forgotten and did not seem to have any effect on the success of the act here, where it was the hit of the bill. In putting over jazz numbers Miss Green was a real surprise, and surpasses even the big timers who have been seen here. The "wiggle" of Miss Green's, in evidence in most of the numbers, is slightly overdone.

# BUY BONDS

## COLUMBIA.

The Columbia put on a good bill for its Sunday concert and it had a big house at the matinee. There has been a decided change at the Columbia since the opening this season. Last Sunday the program ran through without a hitch, not a sound excepting applause, and no waits on the stage. The Columbia management appears to have stopped bow stealing and encore taking. It's a big step forward and makes for a much better performance. One of the turns had a weak member that ordinarily would have been laughed at by the Columbia gallery but the upstairs allowed the turn to finish without a murmur.

It was reported around the theatre that Fred McCloy, the general publicity representative of the Columbia Circuit and who takes charge of the Columbia at the Sunday matinees, had brought the miraculous change about through a system of his own, but Mr. McCloy refused to give any information. Anyway, it is peculiarly noticeable, and if the Columbia continues as it was last Sunday, it will be one of the very best places in New York for acts to appear in, for the one day a week, particularly as the house draws many managers and agents among its Sunday attendance.

The show opened with Ching Ling Soo and Co., Chinese magicians, who were not Chinese and did a disjointed mystery turn to slight applause. That, with Smith and Lesle, No. 2, are under New Acts. Charles Dingle and Co., in an Irish singing skit, had one good member as the Irish mother and one poor one as the daughter, with Mr. Dingle singing the songs. The story is old, of an Irish boy from America, returning disguised, to reclaim his sweetheart. The act is small time altogether.

Hill and Ackerman were about No. 3 with their smooth tomfoolery, appearing now without the former woman assistant, but having in its place the "impersonations of well advertised men you have never met" as first done by Harry Watson in "Odds and Ends." It makes a very good bit for these two men. Keane and Edwards (New Acts).

Roy La Pearl, who followed, with his company of two and doing the act mostly from the audience, where two Italian boys are seated, has not changed the turn any since first presenting it. That leaves the act small time only. It's a good comedy turn in spots, but has not been gathered in for best results. About when it should end, it restarts with a "piano act." La Pearl, outside of the talk, appears to be a steel guitar player, though he also plays the piano. Trimmed down properly, the act could show once around on the big time, but hardly in its present shape.

Following Harry and Grace Ellsworth (New Acts) was George Rosener in character impersonations. He got the hit of the bill, next to closing, but Frank Wilson, straight bicyclist, who followed and closed the performance, could be given an equal score. Mr. Wilson has something new in bicycle riding, appearing alone, without comedy or comedy make-up. Going through some usual straight riding tricks for the opening, he closes with "hands off" riding, doing tricks and riding the safety bicycle without touching the handle bars or the machine at any time with his hands. While it is a pretty late day for anyone to show something new in bicycle riding, Frank Wilson is doing it, making a novelty act of his neat bicycle turn. He is of pleasant appearance besides. Closing the performance, Wilson held the house for a real hit.

*Sime.*

## PALACE.

The Palace program started at 7:50 Monday night, with the Gardiner Trio (with something of a new act for them) opening the show at that time. This rushed the program through to end before 11.15, the objective seemingly sought by the management. No pictures showed at either end of the bill.

It brought the No. 3 act, "Crosby's Corners" on before 8:30, and the Avon Comedy Four, in their second week, finished before nine, with Lucille Cavanagh (New Acts) closing the first part.

The second part was a Four-Merton family reunion and revival, with seven Mortons divided into three acts, all assembling for a grand finale during and closing the present turn of the Four Mortons, now Sam, Kitty, Martha and Joe. The others were Clara Morton, who did a single turn (New Acts), and Morton and Glass in their own act, without the former house-front drop. Through a baggage delay, Mrs. Kitty Morton and her daughter, Martha, were minus their stage clothes. At first, for the reunion, the six Mortons lined up on the stage in "one," with a smattering of the old act of the Four Mortons, that part where Paul formerly entered asking his father where Centre street was. "Cintor strate" Kitty called it then, and made the same remark Monday night, while Joe took Paul's former dialog (with Paul watching his younger brother). "Down two blocks and up one alley," replied Sam, whereupon Joe continued to a point where Paul broke in saying that was his old stuff. At that Sam made the same old swing at Paul, and Paul returned it with the same old slap on the stomach. Perhaps Sam found he couldn't control Joe's slaps, and would take no chances. It's a great reunion, all of these vaudeville favorites, and it starts the old timers figuring. Sam mentions 1881, when he and his wife (Kitty) started. There are many hereabouts who recall when Clara as "The Dresden China Doll" (and she was all of that) first appeared with her parents, the Three Mortons, then Paul, about as young as Joe is now, making it the Four Mortons. The Merton children became almost as finished performers as their parents. It would be hard, almost impossible, to acknowledge Sam Morton has a peer as a performer in his line even now, after all of those years, when he can dance and did dance Monday night, an agile old-timer of whom there is none any better, now or then.

The Morton children, Clara and Paul, have made individual names for themselves. They are individual features in vaudeville, Clara, now alone, and the clever Paul, with his pretty and talented wife, Naomi Glass (who appeared with the group for the final bow).

Martha did little beyond dancing. Perhaps the absence of her stage gowns removed some of her assurance before the footlights. Joe seems to be there on the style of Paul, a juvenile, who can sing, dance and talk. The combined Morton family, routed over the larger houses, should be a standing box office attraction. They may have accounted for the very large Monday night attendance.

Closing the performance were LeRoy, Talma and Bosco, with considerable new matter and some added people, it seems. One very good bit of comedy and new is done by Bosco, a "magical melodrama," it might be termed, growing more laughable as it progresses. The turn, greatly aided by the additions and changes, passed away about 23 minutes very pleasantly, and held in the entire house.

*Sime.*

## RIVERSIDE.

The Levolos in their wire act with the woman looks refreshingly young, and in which Levolo shows a slightly different routine of feats on the tight and slack wire, opened the show. The juggling trick and the bicycle stunt at the end of the act are worth while, but the "souse" bit slows up the running.

Mae and Rose Wilton (New Acts) occupied the second spot.

Bobby Matthews, assisted by a dandy company of three, struck an early hit with his fanciful skit, "The Rounder of Old Broadway." Mr. Matthews first shows a drop of Broadway, which evidently has not been hit by the lightless night order, and then informs the audience in song that as a rounder he meets various types, interesting and entertaining. Matthews sings a song about "life being a see-saw," which has a well pointed lyric, and finishes with another chorus about characters. The cast takes a bow with him, and the act scored a laughing hit and proved a diverting novelty. That Mr. Matthews does not take all the meat but allows the others to gather laughs is a tribute to his showmanship. The act went very big.

Al Shayne is assisted by an unprogramed comedian who acts as the Italian cornetist in the orchestra pit. Shayne starts the act by abusing an Italian opera with peculiar vocal intonations and facial distortions. The cornetist takes it upon himself to change Shayne's ideas of the music, and while the orchestra crew are in a heated debate, steps on the stage and attempts to explain that Shayne's "pipes" are not in good working order. The cornetist, fed by Shayne, gathered big laughs and the argument was settled by both singing an old-time popular song in which the cornetist sang the lyrics and Shayne interpolated various weird sounds and top notes in harmony with the melody. The act was the hit of the first part.

Eddie Foy, assisted by the six little Foys, had easy sailing. A benefit for the Red Cross is suggested, and the children all do their various specialties, starting with a recitation by Irving and finishing with a whirlwind dance by Charles and Mary Foy. The act closed the first part in excellent style, and Foy made a short speech in which he told the folks that his oldest son, Bryan, was in the service.

During intermission Jules Lenzberg offered a new march number called "The March of All Nations," in which the flags of the various Allied countries were shown, and finishing with the national anthem.

Miss Juliet (New Acts) opened the second half with an act greatly different from which she has shown heretofore.

Van and Schenck in their second week, in evening clothes, opened with a new double song, well appreciated, and then did a new double Irish number in good style. Van next introduced a new negro comic about essential employment and Schenck sang a ballad while seated at the piano. A new "Dixie" number with a patter chorus came in for appreciation, and they returned and offered a new comedy "baby" number. As an encore they sang a new "blues."

"The Current of Fun," introduced by Madam Brunéll (New Acts), closed the show.

## COLONIAL.

Al Darling has been doing a heap of objecting about the way the lightless nights have played hob with attendance. His persistence or insistence must have caused the fuel powers that be to let up just a trifle for he is now allowed to light the two corner lamps in the pavement canopy. That helps a little. Monday night there was a real box office line operating and business was noticeably better than it has been so far this season. Yet there was plenty of room downstairs.

The show got off slowly. The first half of the bill was close to a blank as to scoring until Eddie Leonard established a "zero hour" in closing intermission and went over for the evening's hit (New Acts). They wanted Eddie indefinitely, but even he recognized that 34 was sufficient.

Frank Hartley opened, pulling out well enough with his bottle balancing trick. He missed repeatedly, even fumbling his saucer, cup and spoon stunt. Mitchell and King, in bird, bugle and farmyard mimicry, edged through, a fair No. 2. Their last bit, an imitation of a cat squabble, saved the turn. Sovorni other "impressions" of farmyard creatures were among the best of the balance of the routine.

Ames and Winthrop followed with a fliv. Their "One Moment, Please," started out on high gear but failed to keep the pace. Ames got a laugh on his entrance and the first half of the turn ran along happily. Ames told Andy Byrne to play the "Desbrosses Street Rhapsody" for the first dance, and the antique number brought some giggles. After the Indian number the act sagged and never recovered. Had the pair taken a bow they might have slid into the sure fire "Gonga Din" bit. But the house didn't know the act was over until the pair were off. They did not reappear and everyone let it go at that. Cooper and Ricardo, in fourth spot, were not able to start much. True they did not have it soft, figuring the slow going ahead. The team is offering two new song numbers in "Rock-a-Bye" and "Keep Sending Them Over" and can stand some new comedy material. The running therefore up to the Leonards entrance was not up to standard.

After intermission the show held the pace set by the blackface star and the balance of the bill scored. Parsons and Irwin were first to proceed, and after the four-minute "drama," livened things with pleasant vocalizing. "Dreaming of You," "Mother of Mine" and "Popular Operatic Strain" sent them "in" with ease, and the several encores, delivered on earned applause made their score second to Leonard's.

Bert Baker and Co., in "Prevarication," planted the bill's comedy punch on sixth. Laughs fell thick and fast throughout the 30 minutes or more of the farce. Mr. Baker was in fine trim, and with several new players assisting, the act looks stronger than last season. The wife character has a new woman and there is a familiar face (not programed) as Bert's office assistant. This man is not youthful but he is funny and helps the going, in fact, is much better than the original player.

The Baker turn and Leonard's were responsible for a late show, the final curtain falling around 11.25. The Duncan Sisters (New Acts) appeared at five minutes to eleven, and that left General Pisano to enter for the finish at 11.15. Pisano, minus the mountain climbing Hun, interested with his clever display of marksmanship and he held them in. He is shooting some of the targets from near back of the house, running down the aisle for the bit—a novelty.

*Ibee.*

## FIFTH AVENUE.

The Fifth Avenue had 'em hanging on the ceiling Tuesday night. It must have been the War Song Contest. The final was for that evening. Ropes were out at eight and they were needed. The crowd kept coming in and the house must have about reached a record in receipts.

The contest, running 35 minutes, closed the show, won by "My Belgian Rose" (Feist), sung by Artie Mehlinger. Other contestants were "Homeward Bound" (Feist), the first to be given; then "Hello Central" (Waterson, Berlin & Snyder), "Dreaming of Home, Sweet Home" (Shapiro, Bernstein & Co.), in the four spot, and "Get to Get Up" (W. B. & S.), fifth. They were the five winners of the contest on the first five nights of last week. In the list the newest number was "Dreaming of Home, Sweet Home," having a very pretty melody with a sweet lyric. It looks like one of the best of the later crop of war ballads.

The program ran nicely, with the new Arbuckle film comedy in the centre of it, "Fatty's" "Cook" bringing a great deal of laughter, not a little of which was secured through Buster Keaton in it, also that other corking good screen comedian, Al St. John.

No particular big hit stood out in the vaudeville. Clark and Verdi, next to closing, might have secured one with their old act but they didn't with the new material they may be breaking in. There is a very funny bit about the female statues carried and a good comedy finish, but they will have to build up the remainder of the talk to make the turn rank with their others, their Italian characters remaining the same.

In the older turns on the bill, Hager and Goodwin, second, did not fare overwell, the turn closing almost cold with their "Day at the County Fair." There are too many announcements of their own compositions. A woman plant carried for one helped some for the moment. It was in a ballad. One of the two men is at a piano and the other is a character singer, it seems, first doing a "coon" number. The frameup is much along the lines of Van and Schenck, but only the frameup.

Merle's Cockatoos opened the show, with young Miss Merle becomingly and modernly costumed. There is an attractive stage setting, with the many birds decorating it. They are put through tricks, with some comedy, and it makes an entertaining as well as a "sight" turn.

In the third spot, Bronson and Baldwin did fairly well, so early, they closing nicely with the Hawaiian bit.

Ethel Clifton and Co., Fredericka Sims and Co. and Myrle and Delmar (New Acts).

*Sime.*

## AMERICAN ROOF.

It must have been that the curious people around 42d street and 8th avenue had to investigate as to who the single woman was who being billed so big at the American was, and if she deserved her publicity. To satisfy their curiously they attended the Tuesday night performance at the Roof in such large numbers the business was the biggest this season on a week-day night atop the Roof.

Anna Chandler is the single, and is booked on the Loew Circuit for a week at each house. If Miss Chandler continues to draw them in the remainder of the week and for the rest of the time she is on the circuit, it would be a good idea to sign her for a return trip right away. The supporting bill was made up of eight acts and a comedy picture, all pleasing turns and interesting.

The first two positions were awarded to Robert Swan and McDonald and Cleveland (New Acts), followed by Evans and Sidney, billed as "The Painters." The men dressed as painters with overalls and jumpers got off to a poor start while working on the ladder, but when they descended and started their cross-fire the turn looked better, and the laughs began to come with more speed. The fat man's comedy and the singing of the straight were their biggest assets, and they closed to real returns on the comedy song and "nut" dance final.

Holden and Herron were wild-fire at the Roof. The best part of Mr. Holden's comedy was with a sailor in the first row, who he called "Fred." Mostly all the "gags" he told he'd call Fred's attention to, asking him what he thought of 'em. The real comedy was when he asked Fred to tell Eddie Burch (orchestra leader) be wanted to speak to him, during his partner's solo. The "Gob" got right up and kept shaking Eddie until he almost shook him off his chair. This bit had the audience in a roar, and the couple finished with a war number which sent them over big.

Miss Chandler closed intermission and hung up the hit of the show. She has a pleasing offering, is assisted by a clever pianist, and will please anywhere. Besides her regular turn, which lasted about 15 minutes, she had to do three encores, running 25 minutes in all.

George and Lilly Garden in their xylophone turn made a neat appearance, the man in white evening dress and the woman in a pretty gown. Their work is along the ordinary run of players of this instrument, consisting of overtures, operatic pieces and "rag" selections. They were given a good finish at the Roof and could have returned for an encore. Walter D. Nealand and Co., in "Everything But the Truth," two men and a woman, started slowly with the husband and wife working, but when the third party, a "lawyer from upstairs," reached the scene, it brightened up and the turn ran better.

Cook and Lorenz were given a reception at their entrance and responded with some good cross-fire which had the patrons laughing all the way. The men have a good routine which earned them solid applause. The Three Alfonsos (New Acts) closed the show.

## 23D STREET.

All houses around New York watch for the opportunity of billing some act "direct from the Palace." The 23d had its chance the first half, when Williams and Wolfus played the house. The team at the Palace and Royal last week, a tiresome task, worked with as much "pep" at the 23d Monday night as they did at the biggest house on the circuit. In the next-to-closing position the couple cleaned up so thoroughly that for a time it looked as if the closing act would not be allowed to appear. The Three Eddys closed the show.

Bollinger and Reynolds, in a corking good wire act, opened it to a fine start. Billinger's comedy on the tight bounding rope got him one laugh after another, and his clever tricks earned him enough to send him over with some to spare. Belle Myers, doing the same act as she did back in 1911, but not doing it as well, held down the second position, and slowed up proceedings. Miss Myers might have had a chance to make the big time at her debut, but not now. Although her costumes are nice, she has little else. The closing Scotch song and dance was about the best, and earned a passable score.

Brady and Mahony in their laugh provoking "Cruise of a Doughnut" hung up a well earned hit. New talk has been added to their old routine, but the old "gags" are still scoring the big laughs. The comedy cross-fire had the house in an uproar, and the parodies on popular songs brought the men back for an encore.

Lord and Fuller in a pleasing novelty turn followed and scored. The man as an English "Johnny" and the woman in tights make a good combination for the better small time houses. Their work consists of juggling, unicycle riding, comedy talk and a violin solo by the woman. The act is a novelty, and should do.

Sid Townes & Co. (New Acts) in "A Story in Songs" were in the fifth spot, and proved eligible. Sherman and Uttry, looking well in their riding habits, went through their singing and dancing turn in good form, and finished strong. Mr. Uttry's recitation about the race-horse was a pleasing bit, and added to the applause.

Wm. S. Hart in "Riddle Gawne" ended the bill at 11.

## HAMILTON.

The Dancing Contest, an extra added feature at the Hamilton every Monday evening, may have been the reason standing room was at a premium that night. At least two couples out of the four entered could put it over many a small time dancing act traveling the circuits at the present moment. Canfield and Cohan in the next to closing spot were the only seasoned act on the bill, and they scored the laughing hit of the performance.

Gold, Reece and Edwards opened with skating and dancing (New Acts). Arthur Lloyd and Nat Nazarro, Jr. (New Acts). Following the Semi-Weekly News reel, which split the bill at this point, came Emma Stevens with a song, and was well liked. After Canfield and Cohan kept the audience in good humor for about 20 minutes of continuous laughter the Welling Trio went through a fast routine of acrobatics (New Acts). Constance Talmadge in "Good Night, Paul!" the feature film, closed.

# CABARET

**Bernie Grauer,** former pianist at Amron's, has joined the Black and White Five, and is now at the Tokio.

**Tom Murray** has taken Ross' place in Gordon, Ross and Ball (Triangle Trio).

**Billy Sharp** opened a revue at the Marlborough Hotel Sunday night, featuring the Three Chums (Miller, Black and Mack).

**Henry McCauley** will manage the 181st Street Ice Rink this winter. He formerly managed the Bay Ridge theatre.

**The Plaza** in Brooklyn has changed its name to the Piccadilly and opened with a new revue, produced by Victor Hyde, last week.

**Bob Levy** was in San Francisco last week securing talent for Levy's, Los Angeles. According to a report Levy's, however, will discontinue the entertainment feature.

**The Somers** restaurant revue, Brooklyn, produced by Billy Sharp, has Grace Palmer, Billy Walsh, Nat Coster, Flo Reed, Leon St. Clair, Babe Smith, Mae Brown and a chorus of eight girls.

**The Hotel Seabourn,** Coney Island, closes its season tomorrow (Saturday) with a "Deoch and Doris Night" as the finale. It will also mark the ending of Billy Werner's tenancy of the place.

**The Pommery agency** over here will move to Chicago Oct. 1 when Murray Keller of that city assume it, taking the agency over from Francis Dratz in New York. At the same time Al Sanders will again resume his connection with the Pommery brand.

**As the quiet Sundays** succeed one another there is less motoring in and around New York, with the road houses remaining closed on that day. Most of the road house men come into New York by train to see their city competitors.

**The Committee** of Fourteen has been somewhat active around of late in connection with the cabaret shows, looking for "bare legs" mainly. One restaurant was called upon to give a private performance of its show for the information of the committee's representative.

**A runway** was installed at the Portola-Louvre, San Francisco, for the new revue which opened last Sunday. The new show has 16 girls in the chorus. The principals are Bobbie Robinson, Vera Ransdale, Charlotte Vermont, Mary Kay. The show is under the direction of George Woods.

**Changes** seem imminent or have been made in the Folly Caprice, Pabst Harlem. Frances Demarest, one of the leaders of the cabaret at its opening, is preparing to enter vaudeville as a "single act." Gertrude Venderbilt, another principal, is engaged for a new John Cort musical show.

**The Seven Bracks,** the acrobatic turn specializing in "risley" work, are at Rector's (downstairs) on a 20-week contract. The act is reputed getting the same salary as in vaudeville. The Bracks are said to be the first big acrobatic act tried in cabarets. The Rath brothers have been in the Century roof show for several weeks.

**The College Inn,** Chicago, expects soon to resume with an ice show. Charlotte, who was the feature last year, is still in that city. Offers for her appearance in New York were turned down. The skater at first demanded $1,000 weekly, later dropping to $700. The latter is reported to be double the salary paid her at the Hippodrome, New York.

**Frisco** the "jazz dancer" is going into vaudeville, having a girl assistant. He expects to include the Dixieland Jazz band, a Chicago bunch of players who have been at Reisenweber's. The act is framed to play the bigger New York houses with a possible repeat. Last week Frisco stuttered his "notice" to Flo Zeigfeld who laughed, but the "jazzer" said he was getting through at the "Midnight Frolic" Saturday.

**Detective** James McNamee, of Inspector Cahalane's staff, stepped into Chester's Cabaret at Central Park West and 110th street, Monday night, announcing that the place was "pinched" for permitting dancing without a license to run a dance hall. Faetano Camparato, the manager, was arrested and was paroled by Magistrate Nolan, in the Washington Heights Police Court, until Oct. 4, when the case will be heard. The manager pleaded not guilty.

**The new show** to be produced by the Shuberts at the 44th Street theatre roof is as yet unamed. In the cast are Justine Johnstone, Avon Comedy Four, Farber Sisters, Watson Sisters, Ed. Wynn. The rehearsals start today. In the minstrel first part, in white face, will be Connie Farber and Kitty Watson on the ends, and Justine Johnstone as interlocutor. The material is by Henry I. Marshall, and this part of the performance is scheduled to run an hour. The show is due to open on Oct. 16.

**As indoor ice** skating rinks will be discontinued this winter to conserve ammonia, the college hockey teams will, for the duration of the war, confine their hockey activities to roller skates. A committee of students, representing the hockey teams of the large eastern universities, called upon Charles Dillingham recently, to inquire regarding the use of the new Hippodrome Hardwood skating floor, employed in the roller skating scene in "Everything." The collegians proposed to use the Hippodrome floor in the mornings for matches.

**The former** Balconnades Room at Healy's, at 66th street, is now "Camp Frolics," with the interior converted into the semblance of a cantonment. The room is partitioned and tented, with the several "camps" named after generals of the American forces. There is a soda fountain department in the room, where any kind of a drug-store drink may be secured by men in uniform or those who want it. The soda fountain to date has done little besides getting rusty. Benny Urberall is again director of the Balconnades Room. Healy's new ice show on the floor above (Golden Glades) will open about Nov. 1, supplanting the present ice revue there.

**Rod Westerlain,** who gives his address as Brancardier, III, Belgian Army, has written asking for information regarding the whereabouts of his father. He says: "Fred Westerlain left Belgium for the United States some 30 years ago and played in theatre orchestras and bands. . . . believe he was in New York, Chicago, Butte, Helena, Victoria and Douglas (Alaska). I am a poor Belgian private soldier who has spent his courage and health these last four years for the honor and liberty of the world." Anybody having any information regarding Fred Westerlain kindly communicate it to the Shubert Press Department, 44th Street Theatre, New York.

**According** to the music stores and the various orchestras, the following pieces are the song hits of the current new musical attractions playing in New York. "Head Over Heels" has "Head Over Heels" and "The Big Show"; "The Maid of the Mountains" has "My Life Is Love" and "When You're In Love"; "Some Day Waiting Will End" seems to be the hit of "The Girl Behind the Gun"; "Everything" numbers "Sunshine Alley" and "Come Along to Toy Town," as its favorites; in "Some Night" there are "Something That Money Can't Buy," "With the Boy I Love" and "Alone in a Great Big World; "Fiddlers Three" has "Can It Be Love at Last?" while "The Passing Show of 1918" has "On the Level You're a Little Devil," and "Smiles."

**The pessimistic** news from Washington has not deferred Atlantic City cafe proprietors from their position that a splendid fall and winter business awaits them. Proprietor Robert G. Simon of the Martinique has just opened the Russian Balalika Orchestra of ten for an indefinite engagement with a musical program each evening. At the Beaux Arts, Joseph H. Moss is planning for special nights which will equal those of former years, though minus the cabaret features, now under local police ban. The Jackson is making a specialty of dinners with Kienzle's orchestra feature. At the cozy Latzcellar dance music adds to the splendid restaurant bill, while the Martin Cafe continues the Three White Kuhns and Harry Nossokoff. The Regent, under Manager Frank Bowman is also scheduling fall features for its cafe.

**Joseph C. Smith** hit Broadway last week from Chicago in quest of ice skaters, that class of cabaret artists being in high demand in the west and especially in Chicago. Cafes there holding ice rinks continue along as in the past, the anti-cabaret ordinance prohibits liquor being sold where dancing is allowed. Dancing on skates by the artists, singing on skates and the like slips by the law. Smith has a two-hour pantomime on skates at Terrace Gardens, using 40 skaters. Three shows daily are given—one at noon and two in the evening. There is a 50 cent cover charge. The show is really a revue, made up of portions of well known pantomimes. Smith also has running a novelty than has caught on strongly along the north shore of the lake. It is a dancing revue given for the guests of the Edgewater Beach Hotel. The dancers perform on a platform float on the water about 200 feet from shore. The platform is painted black and under the glare of spotlights, the artists appear to be dancing on the water.

**Maxim's** new show, once more produced by Percy Elkeles and staged by Billy Sharp, had its opening Monday, with Veronica, Gosman Twins and Miss Bradwell as principals, together with six chorus girls. The costuming of the revue is extraordinary when the size of the restaurant, which must regulate the cost of the show, is considered. No more costly nor more tasty dressing has been seen in the restaurants. There are several numbers, one excelling the other in the clothes, with the opening set of costumes starting the admiration. Among the people of the revue Veronica (who prefers to be hereafter known as Veronica Marquise) easily and unquestionably stands out. She is a natural toe dancer, lithe, graceful and skilful on her toes. Miss Marquise is doing a pretty doll dance, also another number. She is a very attractive picture, whether in solos or in the ensembles. The Gosman Twins will recall to Maxim's patrons the Barr Twins, who got their start there. The Gosman girls do not resemble the Barrs in more than the composition of their turn and name. They do very fairly, and will probably improve as they grow accustomed to the restaurant. Miss Bradwell is the soubret. She suffers somewhat by comparison. The chorus girls, made to look really handsome by the clothes they wear and who are also making up much better than the usual cabaret choristers, are Helen Paine, Babatte Bussey, Florence Weston, Denys Davidson, Marion George, Ruth Lloyd. Mr. Elkeles has always fitted Maxim's perfectly with its revues. He has done it again with this show, helping along the intimacy of the rather small room with a novelty number, through which the patrons are allowed to try to throw cotton balls into the pockets of a protruding costume. A reward is given by the girls to the successful pitchers—either a kiss or a smile—and that should become popular.

**"Attaboy"** is the new and smooth running pleasing restaurant revue Gus Edwards has placed in the Omar Khayyam Room of the Hotel Martinique. It is prettily costumed, has eight good looking girls, also "workers," in the chorus, with principals from other Edwards floor shows who have become quite fairly well known. Among the latter are Mercedes Lorenz, Irene Martin and Bobby O'Neil. Mr. O'Neil seems a valuable juvenile in these days. Miss Martin is back again with Edwards after having played vaudeville for awhile with Skeets Gallagher who was drafted. Kathleen Hitchens is new to the company. She is a prima, young and of good appearance, with a splendid voice, but no animation or "spirit." Miss Lorenz takes good care of the numbers she leads. Mr. O'Neil sings and dances, "doubling" in blackface for the somewhat protracted patriotic finale of the performance. The finale of the first part is "You Can Always Get a Package Here by Parcel Post," with the girls going through the dining-room, "delivering" little addressed boxes to the patrons. Most of the boxes were addressed to Lila Lee ("Cuddles") at the Paramount studios, Hollywood, so Gus mixed pleasure with more business here. This finale closes nicely through all the girls arguing among themselves as they return to the stage. The music of the special numbers was written and the show staged by Mr. Edwards. Will D. Cobb wrote the lyrics, and as usual they are well worth listening to when understood. It is rather inexplicable why such a brilliant lyricist as Cobb doesn't swing into a wider sphere. His peer would be hard to locate were Cobb ever to set himself to the task. Several numbers from other writers are used in the grand finale, with the choruses printed on the program for the audience to sing. The costuming is tastefully attractive all the time. The closing suits or uniforms of the several military and naval divisions, each represented by a girl, are alluring. The opening number is "Lady Laborers," with the different girls in some man's work attire. Mr. O'Neil is the only male in the show. Eleanor Pierce does a dance at one moment called "The Oriental Jazz." Any other name will fit it as well. One of Miss Lorenz's numbers is "You've Got to Be in Khaki to Look Good to Me." "Attaboy" makes a nice entertainment. It's agreeable—and there are "girls" (in fleshings, though their limbs look bare).

**Earl Williams Marrying.**

Los Angeles, Sept. 25.

Earl Williams, now in the east, is to shortly marry a wealthy girl named Florine Walz. Announcement was made of the coming event before Mr. Williams left here. His bride-to-be is here, but will go east in a few days.

# BUY BONDS

## NOTES

**"The Naughty Wife"** has been out, by Harry L. Parker, and is booked primarily as a camp attraction through the east and south. The piece will also be shown at various cities along the route. The cast includes Fred Sumner, Gaston Bell, Reva Greenwood and Belle D'Arcy.

**Inasmuch** as no casting has been done for the new Winter Garden show, which is expected to replace the present Garden attraction which goes on tour, the present show is now almost certain to remain there until around the holidays.

**There are** to be but two companies of "Going Up" mainly because of the production being too costly to triplicate. It entails an expenditure of $32,000 for each company. One company is on the road. Chicago is being held for the original cast, which is still drawing strongly on Broadway.

**Berry Melton,** who is a professional, has a brother, a sailor, in a New York hospital. He would like to get into communication with her. If Miss Melton will write the Soldiers' Welfare Department, Women's War Relief, 366 Fifth avenue, New York, she will be further advised.

**In the new** Edgar Selwyn-Channing Pollock play, "Crowded Out," there are Franklyn Ardell, Allan Dinehart, Christie Norman and Willette Kershaw. It opens Oct. 7 in Washington, then goes to Philadelphia for several weeks, with New York as its ultimate goal.

**Joe Glick** is to be back with "Leave It to Jane," the second company of that show to be sent out by Elliott, Comstock & Gest. The show opens at Schenectady, N. Y., Sept. 30, and then plays the middle west week stands. The attraction carries 60 people.

**Captain Malone,** one of the directors of the London Gaiety, and the man who directed the New York production of "The Maid of the Mountains," has been going over the various Elliott, Comstock & Gest productions in company with William Elliott with the idea of finding material suitable for a London presentation.

**Mike Donlin** is playing Muggs in "Turn to the Right" at the Standard, New York, this week. Mr. Donlin has been with the show for a month past. It's his first real acting role in the legitimate, though he has extensively appeared during the past couple of seasons in pictures.

**The French** theatre "du Vieux Colombier" (formerly Garrick) starts its second season under the direction of Jacques Copeau Oct 14. The repertory of plays in French will be changed weekly. The first attraction will be "Le Secret," by Henri Bernstein. It was done in English, with Frances Starr. Richard Herndon continues as manager of the house.

**"Sometime,"** Arthur Hammerstein's new musical play, will open at the Shubert Monday, playing one additional date at Long Branch Saturday. It succeeds the San Carlos Opera Company, which fared better than expected at the Shubert. The opera company takes to one-night dates, some in the larger cities, and will return to a Broadway house later in the season. The opera tour will include Chicago.

**Frankie Wilson,** who has "The Mirage" in vaudeville, seized upon the spirit of a poster calling attention to the fighting pep of the U. S. Marines and subsequently built up a stage effect, entitled "The Spirit of 1917," which resulted in Miss Wilson receiving some unexpected attention from the Corps stationed in New York. They called at the theatre where she was playing last week and complimented her for her patriotic endeavor and the singling out of the Marines for a special play.

**Previous** to the performances at all the Keith theatres the "Star Spangled Banner" is played by the orchestra and the verse of the national anthem flashed on the screen. At the Alhambra last Friday night Manager Wayne noticed one of the patrons remaining seated and reprimanded the man, who refused to stand. He was taken to the rear of the house, where it was found he was a German without citizenship papers or a registration card. He was turned over to the Government authorities, and is being held as an enemy alien.

**Laura Guerite,** in South Africa for the past six months, has played successful engagements in Cape Town, Durban, Pretoria and Johannesburg. While at the latter city, Miss Guerite produced a revue, which ran for six weeks, a record for Johannesburg, which has but a population of 100,000. She also produced "Very Good Eddie" and played the Ada Lewis part. Miss Guerite was then commissioned to write an entirely new revue which is now being produced. Other American artists, including Charlotte Perry, Marguerite Calvert, The Flying Mayos, are tremendously popular in that country at present.

**William Harris, Jr.,** opened the second season of "The 13th Chair" last night at Richmond. The company will tour through the south and west. Blanche Hall will again be in the leading part. Several of the old cast have been retained. Among the new members are Elizabeth Dunne, Helen Hilton, H. Nelson Dickson and Robert Thorne. Captain James H. Morrison, recently invalided home from Italy with a decoration presented to him by the king, will again be in the company, but this time in the leading male role. Captain Morrison will remain in this country until able to return to the front.

**Coincidental,** but Richard Bennett and Joseph Plunkett are back in the Lyric again with the same production, and, strange to say, with a show that has a similar title to the one they appeared in at that house some years ago. When the Lieblers produced "The Deep Purple," Bennett was one of the principal players and Plunkett the company manager. At the Lyric now Bennett is the male principal of Roland West's production of "The Unknown Purple," while Plunkett is company manager. The demand for tickets for the West show is such that Plunkett declares will keep the show in New York at least this season and next.

**Secretary of State** Francis M. Hugo was the speaker at the premiere of the Yiddish version of "Potash and Perlmutter" at the Lexington Sunday evening. Mr. Hugo touched upon a number of things. After praising the patriotic spirit of the people of New York State and lauding the work of the soldiers of our State, Mr. Hugo particularly praised the efforts of the theatrical profession in what they had done and what they are doing to help win the war. The production has been routed for a week at the Standard, following the Lexington engagement with the probability that an uptown theatre will be found for it after that. around and there is no peace in the

**The Bronx** International Exposition is ending its first season with anything but a successful premiere. The grounds were to have closed Saturday, but the managers discovered that would bring a flock of lawsuits, since the concessionnaires' contracts named Oct. 31 as the final day instead of reading "for the season." There is a charge by some of the smaller stockholders that the downtown financial interests that backed the exposition are attempting to freeze them out. The exposition cost $2,000,000, there being a number of permanent buildings on the grounds and a large swimming pool which is the feature.

**Harold Thomas,** now in the British army in France, was formerly an American actor, though of British allegiance. His last engagement was with the George Arliss company in "Disraeli," four years ago. Mrs. Thomas appeared before the Actors' Equity Association and produced a letter from her husband asking whether he cannot become a member of the A. E. A., which carries with it exemption from payment of dues to all members in the American service. This was the first instance where an actor already in the service had applied for admission. The A. E. A. elected Mr. Thomas and is willing to do the same for all non-member actors now in the Service.

**Mr. and Mrs. Harry A. Shea** now thoroughly understand each other. They were both interested in a theatre Mr. Shea had last season in Union Hill, N. J. He sold it this summer. While running the house Mrs. May Shea invested $1,800 of her own money in it, giving that amount to her husband. She often referred to her investment while Harry was trying to get rid of the lemon, which ultimately cost him several thousand dollars. When the house was sold, Harry made up his mind that as his losses had run so high, a few hundred more wouldn't make any difference, and gave May $2,500 in payment. May Shea, since locating Hackensack as a Jersey metropolis, has developed business instincts that ofttimes surprise her husband. They book in the same office. When Harry turned over the twenty-five hundred, he forced a smile and said, "There you are, May. Now that every little thing is perfectly O. K. in that matter, I know where to go after this if I want something in a hurry. I must stand great with you and good for a quick touch any time." "Yes, you do," answered May. "Try and get it."

**"Oswald"** the prize hound of the Guy Rawson family is dispirited. The dog knows something is up. The something is that Guy Rawson and Frances Clare are going to close their home in Auburndale, L. I., next month. Then they will send "Ossie" back to the kennel. But they don't speak about it in front of the mutt. Mrs. Rawson has a reverent awe for the intelligence of the hound. She claims it knows whatever they are speaking of. Once, says Frances, and you feel sorry for her as she proceeds, they spoke of going to a picture show in Flushing and Oswald started to howl. Now when they want to see a picture show, if "Ossie" is around, they spell it out: "f-i-l-m." But this didn't do it, so Guy and Frances commenced learning French. No good either, as "Oswald" picked it up while they were practicing, asserts Frances, who also says that that hound has obliged her to believe in reincarnation. Miss Clare isn't exactly certain who is represented from the past in "Oswald's" present presence, but she sort of thinks it is some relative—from Australia. Frances has Guy believing it, too. Every Friday they read "Oswald's" advertisement in VARIETY to the dog. Frances is willing to affirm the dog knows when Friday comes around and there is no peace in the house until he hears what he has to say in the paper that week. It's just turrible, that's all. The Rawsons talk the "Oswald" thing to death upon the road, and they threaten all who don't listen to bring "Ossie" himself along the next time, for proof and to bite the disbelievers. The affection the dog bears for the Rawson family is pathetic, according to their story. Barring that it chases Guy off the lot once daily and tried to annex Frances' father's feet the other day "Oswald" is a peaceful hound, if given plenty to eat and left alone. Guy admits that much. But Frances says the dog is always thinking of the 10.40 p. m. train from New York, which the Rawsons catch when working around the city. The train was late the other night, says Frances, and "Ossie" jumped on a chair near the phone, waiting for it to ring to let him know why his family hadn't returned. And fight! Well, that's where Miss Clare shines while vividly discoursing upon the good traits of her animal king. "Oswald" has never been whipped and he will tackle anything that walks. The Rawsons agree upon that. It did happen one day this summer that a Belgian police dog hopped in near the Rawson home. "Ossie" saw him and disputed ownership. They fought for 30 minutes, five minutes at a time with one minute rests. "Oswald," following the battle limped in the house, crawled under the kitchen stove and after two days wagged his tail for the first time. A week after that "Ossie" could sit up and a month or so later was able to recognize the family. Now he's all right again, but Frances says he wasn't whipped, for the Belgian has never been seen since. The Rawsons' worry now is how they are going to get out of Auburndale without "Oswald" knowing it and what "Ossie" is going to do when told he must go back to the kennel.

### PUT "FOUR ON THE BUM."

The following letter was received by Joe Cooper, who is associated with his brother, Irving Cooper, in the latter's agency.

The writer, Harry Schieber (called "Bennie") has been reported decorated for distinguished service since the date of his letter. Schieber was in the Cooper agency before enlisting. He was 20 years old when entering the service:

France, Aug. 27, 1918.

Dear Joe:

Received your letter dated July 12 and sure was glad to hear from you. The letter was handed to me only yesterday. Just got out of the trenches. It's pretty tough to get the mail up to you in the line and we had to wait until we got out. That German dog shells the roads and it's no cinch trying to dodge them "whiz-bangs," as we call them.

I am getting along fine. Lost a few pounds in this last trip of mine into the line. It was tough, but am out for a rest now, so will take that lost weight on again.

In your letter you say that should I meet any German acrobats to give them bullet kisses for you. Well I did, but I don't know whether they were acrobats. One thing I do know is that as far as they are concerned the war is over. I put four on the bum at one clip. They came over, but never will go back. A bomb and my trusty pistol did it. One guy tried to get me as I was helping a wounded man back. There was one cure for him. He got it. I managed to get behind a tree and aimed my gun. Bang—it went as true as an arrow. He fell like a log. It's great fun potting those Germans. Our boys here are knocking hell out of 'em.

Will close now with my best regards to you, your brothers and Miss Ginsburg from

(My address is the same, viz.. Corp. Harry Schieber, Co. L, 308 Inf., A. E. F., France.)

## WITH THE MUSIC MEN.

Billy Tracy is back with the Douglas-Newman Music Company.

Sid Mitchell joined the Leo Feist staff. He's a lyricist.

Jack Mills, professional manager of McCarthy & Fisher, has an attack of tonsilitis.

William Caeser has rejoined the Witmark & Sons staff.

Jesse Felber is now on the professional staff of McCarthy and Fisher.

Walter Douglas is the new general manager of the Douglas-Newman Music Company.

Ted Snyder has gone away for a short trip to visit some of the branches in the east of the Waterson, Berlin & Snyder.

Will J. Lewis, former manager of the Jos. W. Stern offices, is now connected with the Witmark & Sons' offices.

Charles McCarron and Carey Morgan, the song writers, are writing the words and music for Bessie Clayton's new act.

Harry Tierney and Joe McCarthy have framed a vaudeville turn. Alf T. Wilton will secure bookings for it.

Moe Klee, now on the Loew time, is going to make Remick's "Your Boy and My Boy" a Liberty Loan propaganda song in his turn during the Drive.

Jack Christmas, singing at the Casino and other places in Asbury Park, has returned to New York and joined the Witmark & Sons' forces.

J. Fred Coots is general manager of the McKinley Music Co., succeeding Vincent M. Sherwood, who has joined the Navy. Coots is said to be a member of the firm.

Bobby Jones is the new professional manager of the A. J. Stasny Music Company. He was professional manager of the Boston office of Remick for the past five years.

The latest song writers to go on the stage are Egbert Van Alstyne, Harry Tenny, Lew Brown, J. Keirn Brennan, Irving Bochner, Con Conrad.

Bill Lavar (Howard & Lavar, music publishers), is in town after a long tour. Lavar has written a number of hits himself, and at one time was famed as a great soft-shoe dancer in vaudeville.

In three weeks McCarthy & Fisher have accumulated on their song writing staff Alfred Bryan, Harry Carroll, Jeff Branen, Jimmie Monaco, Harry Tierney, Leo Edwards, Billy Baskette and Bobby Heath.

Halsey K. Mohr has not joined the staff of the Joe Morris Company, although Mr. Morris informed a Variety representative he expected Mr. Mohr to join. Mohr to date remains with Shapiro, Bernstein & Co.

The departure of Al. Manse, professional manager of the McKinley Music Co., to Camp Jackson, Ga., has raised two McKinley men up a niche. Jack Holler is now professional manager and Frank Faper assistant professional manager, temporarily.

Bob Roden, the lyricist, formerly the song-writing partner of Theodore Morse, is now writing for Haviland. His first number for Haviland is a Red Cross song, with music by Peter de Rose.

The controversy between George Fairman and Remick threatens to become a lively affair. Fairman claims the new Remick Liberty Bond song, "For Your Boy and My Boy," is an infringement upon his own number, "To Your Boy and My Boy."

Leo Feist has entered the musical comedy publishing field by obtaining the publishing rights to the new English musical comedy, "The Maid of the Mountains," now at the Casino. The show has a hit, with music by Lieut. Glitz-Rice and Fraser-Simpson. Harry Grabam wrote the lyrics.

Next week is "George M. Cohan week" throughout the United States, made so by Witmark & Sons. He has promised to donate all the royalty obtained from "When You Come Back" to the boys in the Service. Hundreds of theatres have been supplied with slides and orchestrations of the song to exploit it for the week.

Salabert, the French music publisher, has purchased the French right for "When Yankee Doodle Learns to Parlez Vous Francais," from A. J. Stasny, the publisher, and will publish a French version of Eddie Nelson's song hit, introducing it in Paris shortly. This is not the first time the French translation of an American song has been introduced to the French public. "Over There" and "Pack Up Your Troubles" were sung in France with great success.

Regarding the announcement in last week's papers by the McCarthy and Fisher management, saying they had acquired the exclusive services of Harry Carroll, the song writer, Louis Fordan, professional manager of Shapiro, Bernstein & Co., with whom Carroll has been connected for a number of years, says he knows nothing of such a change. While Mr. Carroll never had a written agreement with S. B. & Co., he was looked upon as connected with that firm. Carroll is now doing a single in vaudeville.

One of the striking features of the song industry this season is the sudden return of the illustrated slide, so popular in all the film houses five or six years ago. Every large publisher in the city has revived this method of song publicity. Great numbers of illustrated slides have been ordered. Countless new singers have been taken on by the various houses to "plug" the moving picture houses. In connection with this an entire new industry has sprung up again, that of making illustrated slides. Although in the past few years slides have been made there was no boom in the field such as the present one.

## THE AMERICAN ON LEAVE.

(Continued from page 9.)

a quiet evening, and it can be such if you desire, for there are free movies which do not date back to the time Pathe and Edison were marveling at the pretentiousness of the 500-foot features.

Then there is the theatre, which has a program of various natures every evening. Certain nights have opera and comedy in French and two nights a week there is vaudeville, also very much French, although a good portion of the turns utter a few words of English.

Nevertheless the soldiers flock to the vaudeville shows, which bring forth more uniforms than the other brands of entertainment.

The city of France still cling to Aix as a summer resort, and largely help to support the theatre owing to its greater appeal to the Frenchman than to the American soldier. It must be said here that this is the place where the Over There Theatre League can get in its best work. It is known that the men in camp must be entertained, but it is self-evident they want American vaudeville when on leave.

It is to be hoped that within the near future it will be possible to have an American unit of the O. T. T. L. in Aix every week. We hear the "Yankee Doodle Five," with Billy Gould, Louise Carlyle, Gilly Gregory and Wright and Dietrich, as well as the Margaret Mayo unit, are already in France. That speaks for itself. The project is started and the boys have heard of their coming, and now it is just a case of wait until they get around to where you are.

Some didn't see Elsie Janis. They were unfortunate and missed a lot. They may have better luck this time with the new vaudevillians, who are giving their services and doing work that has a far-reaching effect. These newcomers have been seen by few as yet, but their presence will be welcome where ere they go and their efforts appreciated greater than ever before.

The American soldier has been waiting a long while for entertainment while in training over here, and after the first taste of it, furnished by Miss Janis, there was a big lapse, but they think that from now on it will come regularly and often.

The American artist who is willing to come to France at this season of the year and sacrifice a route to help entertain the men of the A. E. F. will not be forgotten, and popularity firmly established at a time like this will live forever. The soldier's greatest benefactor is the person who helps entertain him and help take away that feeling of lonesomeness, which can only be done by the right kind of diversion.

Although "Watchful Waiting" has long passed by the boards in the connection with which it was first used it typifies the A. E. F. of today as far as entertainment is concerned. Come and visit Aix and entertain the boys who are fortunate enough to be away on leave, also take a swing around the Y. M. C. A. circuit. It will be something you won't forget, and the financial sacrifice is trivial compared to the good it will do.

## U. B. O. CAMP BILL.

W. J. Sullivan, head of the Cantonment Department of the U. B. O., has booked a six-act vaudeville bill for a tour of the army camps. Lester and Vincent, Little Jerry, The Parshleys, Corinne Tilton, Miller and Bradford, and Belgium Trio make up the bill.

The show plays Camp Greene, N. C., Sept. 27-29; Camp Sevier, S. C., and Camp Gordon, Ga., will be three-day stand each, after which Camp Wheeler, Ga., will be played Oct. 6-9. Three-day stands at Camp Hancock, Ga., and Wadsworth, S. C., will conclude a three weeks' engagement.

## AN M. P. IN FRANCE.

(Continued from page 9.)

regulations and also being over here and knowing that the Heinies spy system is very efficient, I do not intend to lengthen my visit by disclosing information that might be useful to the colleagues and gum shoe men of the self-appointed partner of the Almighty.

Nevertheless I guess I can tell you that where I am sitting is a donkey engine pulling down an observation balloon which has been up nearly all day. The Heinies have fired at it several times but did not hit it. I sleep outs are great things. Every time a in a dugout with my "Buddy." Dug-

big gun sends a souvenir over to "Jerry," the aforesaid dugout acclaims its approval by shaking its sides and depositing no small part of its rough sides upon us. I might also tell you that I discovered and disposed of a family of parasites which are called "cooties." They are very friendly, I might say "affectionate" at night, and they stick to you like a friend who is b th hungry and broke.

I received fifteen letters in this mail, which is not so bad. All of the other fellows are jealous of me. It is a shame how some of the folks at home neglect their boys at the front.

We have a lot of fellows who do not receive any mail at all and believe me I sympathize with them. If the folks back home only realized how much a letter means to a fellow in the fighting front, they would write every day.

Can you imagine some of our fellows who have been here nearly a year have not received one letetr from home or from their friends. I did three hours guard duty last night and drew a prize—from nine to twelve. It started to rain at nine and stopped at twelve. It looked as though the weather man, whoever he is, made up his mind to make it as miserable as possible for me. Last week while doing M. P. duty, my career came very near being ended. I saw something that looked suspicious to me and walked over to investigate and I did not move more than about twenty yards when a shell exploded just where I had previously been standing. Therefore, if you see my name under "Killed in Action," you will know what "killed in action" means. It will mean that I was running like H——. I may be a little stupid, but it doesn't take long to dope out that when a shell bursts, and with a pair of legs that I can depend upon, I can easily get under cover before the second shell bursts, that is provided the second shell does not burst before I get under cover. The M. P.'s over here are becoming known as the "Shell dodgers." The M. P. to a certain extent is exposed to fire and consequently he has to be on the jump all the time. There is a joke going around here that I think I will tell you.

"A newspaper correspondent went into the General's office and the M. P. on guard saluted him, the correspondent returning the salute. As the correspondent left the General's office, the M. P., noticing that he was a newspaper man and not an officer, spoke thusly:

"M. P.—'Why did you return my salute?'

"Correspondent—'Why did you salute me?'

"M. P.—'Because I thought you were an officer.'

"Correspondent—'Well I thought you were a soldier.'"

Just as I am finishing this letter the Heinies are beginning to shell us. I am writing this in a dugout and outside a hundred shells are bursting right now, but very few of them do any great amount of damage.

Some day I may "join the Army."

Yours as ever,

*Lewis Mosley.*

Company A, 102nd M. P., A. E. F., France.

## LETTERS FROM ENTERTAINERS.

(Continued from page 9.)

tainers can be of tremendous assistance to the physicians and nurses in the hospitals, because after her appearance in a hospital all the boys wanted to get right out of bed and go back after the Boche.

"I am hard at work," she writes, "singing every night, and love every minute of it. The boys appear to enjoy me as much as I enjoy them, and always say 'Oh, please don't go yet. Have a heart! Sing just one more.' And of course I sing until there isn't a note left in my voice. I am going to be down in this section quite a while. Next week I am to give a recital in the Municipal theatre at —— and the officers and soldiers of the allied armies. It is the second of a series of Franco-American concerts here. Quite an honor, I am assured.

"The people have been so wonderful and cannot do enough. I sing everything for the soldiers; incidentally we get up very lively conversations and they love it. They are so enthusiastic and so human. It is so big and marvelous that I feel awed, and wish I could stay until the drop of the hat.

"I have sung in motor camps, huts, bakeries, hospitals and even at the bedsides of the boys, one at a time, everything from grand opera to 'Tickle Toe.' I even dance a little. Such a spirit. They want to get right out of bed and go back at the Boche. 'We won't go back 'till it's over, over here,' is the entire sentiment.

"Try to persuade a lot more people to come over, especially girls. The day we arrived in —— some Americans ran out of a shop crying, 'American girls! Gee! those American girls look good to us!'"

Margaret Mayo says:—"We are in action now for fair, and up where it is worth while being. Our show goes splendidly and it is so good to be really working. Do urge upon the profession the necessity of this work, and tell them of the great joy it brings to the people who are doing it. It is worth all the struggle to get here and see how the boys relax as the show goes on, and how much happier and freer they seem when we leave them. The conditions under which we play vary so much that there's no danger of monotony. For instance, we jumped from a 2,500 audience in the Tuileries Gardens, Paris, to a handful of tired men many miles away working on a barge canal and finishing a temporary platform for us when we arrived. Our next move was right into the heart of military things, good stage and even footlights, and last night we were in a gas school camp and had refreshments afterwards in what looked like an iron-clad hogshead."

In making public the foregoing letters, James Forbes, Chairman of the Program Committee of the Theatre League, repeated his appeal for volunteers to go overseas in the uniform of the Y. M. C. A.

# BILLS NEXT WEEK (SEPTEMBER 30)

In Vaudeville Theatres

(All houses open for the week with Monday matinee, when not otherwise indicated.)

Agencies booking the houses are noted by single name or initials, such as "Orph," Orpheum Circuit; "U B O," United Booking Offices; "W V M A," Western Vaudeville Managers' Association (Chicago); "P," Pantages Circuit; "Loew," Marcus Loew Circuit; "Moss," B. S. Moss; "Inter," Interstate Circuit (booking through W. V. M. A.); "Sun," Sun Circuit; "A H," Ackerman & Harris (San Francisco); "P H," Pantages and Hodkins (Chicago).

Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit.

The manner in which these bills are printed does not indicate the relative importance of acts nor their program positions.

* before name indicates act is new, doing turn new to vaudeville, or appearing in city where listed for the first time.

**New York**
PALACE (ubo)
Blanche Ring
Lucille Cavanagh Co
Avon Comedy 4
The Langdons
Clark & Verdi
Cronin's Novelty
The Gladiators
(One to fill)
ALHAMBRA (ubo)
McIntyre & Heath
*"Maid of France"
Jimmie Lucas Co
Rae Elinore Ball
Connelli & Craven
*Grenlee & Williams
Miss Merle Co
COLONIAL (ubo)
"American Ace"
Williams & Wolfus
Juliet
Walter Weems
Beaumont & Arnold
Embs & Alton
Chinko & Kauffman
RIVERSIDE (ubo)
V Suratt Co
Harry Carroll
Avon Comedy 4
Dooley & Sales
Lee & Cranston
Diane & Rubini
*Julian Hall
Gen Pisano Co
ROYAL (ubo)
*"Birds of Feathers"
Morley & McCarthy Sis
*Sliding Billy Watson
*Jean Southern
*Kalmar & Brown
*R Cummings & Girlie
Clifton Crawford
*Marmien Sisters
H O H (ubo)
2d half (26-29)
El Cota
Walton & Brandt
Bessie Remple Co
Murray Bennett
Reed & Wright Girls
Olson & Johnson
125TH ST (ubo)
2d half (26-29)
Forrest & Church
Frank Callan
Brady & Mahoney
*"Tick Tock Girls"
58TH ST (ubo)
Trennell Duo
*Stuart & Thompson
*Lucille La Costa Co
Bennington & Scott
*Williams & Mitchell
Neil McKinley Co
*7 Glasgow Maids
2d half
*Serg M W DuPree
Chas Edwards 3
Buzzelle & Parker
John T Boyle Co
Olson & Johnson
Marguerite & Gill
(One to fill)
5TH AVE (ubo)
2d half (26-29)
*D Southern 3
Buzzell & Parker
*Ed Lee Wrothe Co
Harry Antrim
Ruth Roye
Ziegler Sis Co
(One to fill)
1st half (30-2)
Robert Swan
*Belle Sisters
Gallarini & Son
Leroy Talma & B
(Others to fill)
23D ST (ubo)
2d half (26-29)
Fernandez & May
H & S Everett
*Spink & Tate
Ed Aveling
Jazzland Follies
(Others to fill)
AMERICAN (loew)
Melva Sisters
Stetson & Huber
Al Burton's Revue
Wilkins & Wilkins
*George Primrose
"Don't Lie Mamma"
Ward & Thornton
(Two to fill)
2d half
Maxon & Morris
Eckhoff & Gordon
Allen & Francis
Karl Emmy's Pets
Lowe & Baker Sis
*"Kisses"
George Rosner
(Two to fill)
VICTORIA (loew)
Dorothy Roye
Allen & Francis
Jos E Bernard Co
Phil Davis
Ara Sisters
2d half
Dingley & Norton

Calvin & Thornton
"Big Surprise"
*Geo Primrose
(One to fill)
LINCOLN (loew)
*Lowe & Baker Sis
Thompson & Berri
Maxwell Quintet
Al Carpe
(One to fill)
2d half
Edah Deldridge 3
Adele Oswald
*Harry Mason Co
Hawthorne & Anthony
(One to fill)
GREELEY (loew)
Robert Swann
Calvin & Thornton
"Lots & Lots"
Edmunds & Leedom
Anna Chandler
(One to fill)
2d half
Melva Sisters
Phil Davis
"Don't Lie Mama"
Anna Chandler
Mumford & Thompson
DELANCEY (loew)
Delmore & Moore
Mumford & Thompson
The Frescotts
Hawthorne & Anthony
Capt Kidder Co
(Two to fill)
2d half
Beth Challiss
Holden & Herron
Chas Mack Co
Wilkins & Wilkins
Strassell's Animals
(One to fill)
NATIONAL (loew)
Maxon & Morris
Nada Peters
Archer & Belford
Zuhn & Dreis
Milani 5
2d half
Elvera Sisters
Dorothy Roye
Jos E Bernard Co
Edmunds & Leedom
BOULEVARD (loew)
Geo & Lily Garden
Beth Challiss
"Big Surprise"
Wilson Bros
2d half
M & J Dove
Zuhn & Dreis
Milani 5
(One to fill)
AVE B (loew)
Kimball & Kenneth
Mae Curtis Co
Mel Klee
(One to fill)
2d half
Breakaway Barlows
Brown Sisters
Billy K Saxton Co
Geo Jessell
Marlotte's Mannikins
HAMILTON (moss)
Three Yoscarrys
Padula & De Noir
"Silverthreads"
Geo Jessell
Munroe & McGuire
The Golden Bird
2d half
Pero & Wilson
Briggs & Nelson
"Mrs Retter Appears"
Long & Ward
Barron & Burt
(One to fill)
JEFFERSON (moss)
The Telacks
Fagg & White
Saxon & Farrell Co
Three Misfits
Violets
Schoen & Walton
"In Wrong"
Briggs & Nelson
Sig Franz Tr
2d half
Cavana Duo
Jesson & Jesson
"In Wrong"
Emma Stevens
Fred Lorraine Co
Geo Jessell
Stevens & Lovejoy
Ward & Thornton
Sabo Trio
REGENT (moss)
Romnine
Mack & Reading
The Grouch
Long & Ward
Frank Clifford
Welch Mealy & M
2d half
The Telacks
Schoen & Walton
"Silverthreads"
Frankie Fay & Boys

FRED HILLEBRAND
Signed With
JOS. M. GAITES'
New Production
"TAKE IT FROM ME"
Opens in New York City October, 1918

Jack Marley
Gold Reece & Edwards
**Brooklyn**
ORPHEUM (ubo)
Eddie Leonard Co
4 Mortons
Clara Morton
Morton & Glass
Whiting & Burt
Lynn Cowan
"Current of Fun"
The Brightons
BUSHWICK (ubo)
Helen Ware
Herbert Clifton
Lillian Herlein
"Somewhere with Pershing"
W Ward & Girls
Bowers W & C
Kerr & Weston
Athos & Reed
GREENPOINT (ubo)
2d half (26-29)
*Serg Chrisman
*Boyle & Bryan
*Marie Donoghue
Ed Averling
Tennessee 10
PROSPECT (ubo)
2d half (26-29)
Cansino & Valda
*Boyle & Bryan
Billy Watson Co
Williams & Wolfus
Kranz & LaSalle
Werner Amoros 3
1st half (30-2)
"Tick Tock Girls"
Tom Kelly
"Rising Generation"

Karl Emmy's Pets
Capt Barnett & Son
(One to fill)
2d half
Robert Swann
*Thompson & Berri
Stetson & Huber
The Frescotts
Cook & Lorenz
Ara Sisters
FULTON (loew)
Lorimer Hudson Co
Adele Oswald
*"Kisses"
Edah Deldridge 3
2d half
*Sherman Kelly
Lewis & Leonia
Millard & Marlin
Wilson Bros
Geo & Lily Garden
WARWICK (loew)
Breakaway Barlows
Seymour & Seymour
Grace St Clair Co
Wm Sisto
Marlotte's Manikins
2d half
Arthur Sullivan Co
Mel Klee
Gold Reese & Edwards
(Two to fill)
FLATBUSH (moss)
Gold Reece & Edwards
Arthur Lloyd
"On the Western Fr"
Emma Stevens
Barron & Burt
Cavana Duo
2d half
The Dartos

DR. S. M. FRANK
SURGEON DENTIST
CATERING TO THE PROFESSION
605 EIGHTH AVENUE NEW YORK
(THREE DOORS ABOVE 39th ST)

2d half (3-6)
D Southern 3
Frazer Finlay Co
Ruthe Roy
Al Everling
Leroy Talma & B
Dunham & Edwards
METROPOLITAN (loew)
Strassell's Animals
Exposition 4
Holden & Herron
Chas Mack Co
Cook & Lorenz
(One to fill)
2d half
Al Burton's Revue
Archer & Belford
*Carl McCullough
*Fashions a la Carte
(One to fill)
DE KALB (loew)
Elvera Sisters
Lewis & Leonia
Millard & Marlin
J Singer & Dolls
*Harry Mason Co
Geo Rosner
2d half
Chester Johnson Co
Nada Peters
Al Carpe
"Lots & Lots"
Capt Barnett & Son
PALACE (loew)
Louise & Mitchell
Mohr & Fields
Billy K Saxton Co
Gold Reese & E
2d half
Seymour & Seymour
*Martini & Conrad
Wm Sisto
Lorimer Hudson Co
(One to fill)
ORPHEUM (loew)
*Sherman Kelly
M & J Dove
Eckhoff & Gordon

Frank Clifford
The Grouch
Two Cooleys
The Golden Bird
Welch Mealy & M
PROSPECT (moss)
Wood & Norwood
Nat Nazarro Jr
Two Cooleys
Welling Trio
2d half
Three Yoscarys
Padula & De Noir
Arthur Lloyd
"In the Trenches"
**Albany, N. Y.**
PROCTOR'S (ubo)
Adlon Co
Harvey De Vora 3
Mr & Mrs H Emmett
Kharnum
Bert Baker Co
Burns & Frabito
J Singer & Dolls
2d half
McRae & Clegg
McLoughlin & Evans
Greene & Parker
Clayton Macklin Co
Eddie Borden Co
Stella Mayhew
**Allentown, Pa.**
ORPHEUM (ubo)
The Alvarados
Barker & Wynn
Adrinn
Ball Bros
(One to fill)
2d half
Carleton & Montrose
Wolf & Stewart
Harris & Morey
(Two to fill)
**Alton, Ill.**
HIP (wva)
"Cycle of Mirth"
(One to fill)

E. HEMMENDINGER 45 JOHN STREET NEW YORK
Jewelers to the Profession
LIBERTY BONDS ACCEPTED Tel. John 971

2d half
"Fireside Reverie"
(One to fill)
**Amsterdam, N. Y.**
LYCEUM (ubo)
2d half
Coleman's Manikins
Statzer & Scott
Eddie Girard Co
**Anniston, Ala.**
LYRIC (ubo)
(Montgomery split)
1st half
Aerial Mitchells
Vespo Duo
"Night in June"
Stagpoole & Spire
Cheyenne Minstrels
**Atlanta, Ga.**
LYRIC (ubo)
(Birmingham split)
1st half
Peterson Bros
That Ladies' Quartet
Sam Leiber Co
Lazar & Dale
Regny & Lorraine Sis
GRAND (loew)
Two Lillies
Mack & Lee
Stoddard & Haynes
*Hibbitt & Malle
The Van Cellos
2d half
Lawrence & Johnson
3 Weston Sisters
Francis & DeMar
*Tierney & Sabbott
(One to fill)
**Auburn, N. Y.**
JEFFERSON (ubo)
Coleman's Manikins
Holmes & Hollister
Nippon Duo
"Love Farm"
2d half
Paramo
Olothe Miller Co
Ford & Cun'ham Sis
4 Fujiyama Japs
**Augusta, Ga.**
GRAND (ubo)
(Macon split)
1st half
Jordan Girls
Countess Verona
Whittle
Kenny & Hollis
Richards
MODJESKA (loew)
Lawrence Johnson
3 Weston Sisters
Francis & DeMar
*Tierney & Sabbott
(One to fill)
2d half
*Marlow Sisters
*Dan Ahearn
Mr & Mrs O'Clair
Stone & McAvoy
*3 Alex
**Bakersfield**
HIP (a&h)
(29-30)
Peat & Stevens
Roxanna
(2-3)
Gehan & Gehan
Joe Barton
J & I Marlin
(4-5)
Carroll Keating & F
Bessie Welsh
**Baltimore, Md.**
MARYLAND (ubo)
Robbie Gordone
Elsie White
Frances Nordstrom Co
Boyce Coombs
Sophie Tucker Co
Dooley & Rugel
Bob Hall
Asahi Troupe
HIP (loew)
Sansone & Delila
Jerome & Marion
Great Howard
Tom Davies Co
*Neville & Brock
GARDEN (moss)
Mykoff & Vanity
Hugh Blaney
"Rocky Pass"
Walters & Daniels
"In the Orchard"
**Battle Creek, Mich.**
BIJOU (ubo)
"Vanity Fair"
2d half
"Hearts of World" (film)
**Bay City, Mich.**
BIJOU (ubo)
Adonia & Dog
Harris & Nolan
*"Hit the Trail"
Alice Hamilton
College Quintet
2d half
(Same as Flint 1st half)
**Belleville, Ill.**
WASHINGTON (wva)
Juggling Desisle
Clonrad & Goodwin
Hoyt's Minstrels
2d half
James Cullen
Ferguson & Sunderland
(One to fill)
**Birmingham, Ala.**
LYRIC (ubo)
(Atlanta split)
1st half
Leila Selbini Co
Nevins & Mayo
"Planoville"
Datzel & Carroll
Scotch Lads & Lassies

STONE (ubo)
Wiki Bird
Granville & Mack
(One to fill)
2d half
McNally & Ashton
Soldier Ben Hilbert
Holmes & Hollister
BIJOU (loew)
Mack & West
Jim Doherty
"Telephone Tangle"
DeVoe & Dayton
Wolgas & Girlie
2d half
Two Lillies
Mack & Lee
Stoddard & Haynes
Hibbitt & Malle
The Van Cellos
**Bloomington, Ill.**
MAJESTIC (wva)
King & Brown
Langdon & Smith
Howard Field's Mins
LaTour & Gold
Saramoff & Sonia
2d half
Johnson & Baker
Knapp & Cornalla
Pereira Sextet
(Two to fill)
**Boston**
KEITH'S (ubo)
Nan Halperin
B Seeley Co
Orth & Cody
Barr Twins
Wheeler & Moran
Rehm & Fitch
Asaki & Taki
Olda Mushka Co
ORPHEUM (loew)
Parise
*Bernard Trio
Brown & Barrows
Geo Randall Co
Anderson & Goines
Degnon & Clifton
2d half
Alfred Farrell & Co
McDonald & Cleveland
Sallie Burch
"Any Couple"
Joe Cook
Giniiani Quartet
**Bridgeport, Conn.**
POLI'S (ubo)
Musical Fredericks
Brown Campbell & L
Frazer Finley Co
Ward & Pryor
Shannon & Annis
2d half
Hector
King Sisters
Gray & Byron
Burns & Kissen
McKay's Review
PLAZA (ubo)
Sultan
Wood & Wyde
Gerome & Allbright
"Girl in Air"
2d half
Canaris & Cleo
Marie Gardiner
Mannon Four
Scamp & Scamp
**Buffalo**
SHEA'S (ubo)
Kloter & Quinn
Parsons & Irwin
M Allen & Sis
Bert Swor
"For Pity's Sake"
Dolly Connolly
Montgomery & Perry
OLYMPIC (sun)
Aldine & Wright
Lannigan & Woods
"Miss America"
(Two to fill)
**Butte, Mont.**
PANTAGES (p)
(28-1)
(Same bill playing Anaconda 2; Missoula 3)
"The Love Race"
J T Ray Co
3 Bullowa Girls
Green & Pugh
Helen Morretti
Jack LaVier
**Calgary**
ORPHEUM
Walter C Kelly
"Married Via Wire"
Dickinson & Deagon
3 O'Gorman Girls
S Loyal & Partner
Prosneer & Maret
Gallagher & Rooley
PANTAGES (p)
Great Leon
King & Harvey
Morse Moon Co
McShane & Hathaway
Juggling Nelson
**Camden, N. J.**
TOWERS (ubo)
2d half (26-28)
Thomas Trio
Goetz & Duffy
Jolly Wild & D
Burns & Kissen
Venetian Gypsies
**Canton, O.**
LYCEUM (ubo)
Quinn & De Rex
Mills & Moulton
Rice & Werner
Henri Hendler Co
Billy McDermott
4 Morok Sis
**Cedar Rapids, Ia.**
MAJESTIC (wva)
Goldie & Mack
Hughes Musical Duo

Leigh DeLacey Co
Glenn & Jenkins
Tates Motoring
(One to fill)
2d half
Nadge
Haddon & Norman
Swor & Avery
Jonia's Hawaiians
Chas Kenna
Frear Baggott & F
**Champaign, Ill.**
ORPHEUM (wva)
(Sunday opening)
Johnson & Baker
Wilson & Van
Farmeretts
Marino & Maley
Diamond & Daughter
2d half
Juggling Desisle
Guerro & Carmen
"Cycle of Mirth"
Jean Barriors
Black & White
**Charleston, S. C.**
ACADEMY (ubo)
(Columbia split)
1st half
Bicknell
Biff Bang 3
The Dohertys
Lew Hawkins
Martin & Bayes
**Charlotte, N. C.**
ACADEMY (ubo)
(Roanoke split)
1st half
Catherine Powell
Clark & Budd
Mr & Mrs Melbourn
Frank Crumitt
Henry's Pets
**Chattanooga, Tenn.**
RIALTO (ubo)
(Knoxville split)
1st half
McCormack & Winchell
Middleton & Spellmeyer
8 Serenaders
"All for Ladies"
(One to fill)
**Chicago**
MAJESTIC (orph)
Phyllis N Terry
Andrew Mack
*Frank Conroy
Frankie Heath Co
Eddie Carr Co
Teschow's Cats
Leon Sisters
(One to fill)
PALACE (orph)
*Peon Erroll Co
Lillian Shaw
Rose & Bernard
Dooley & Nelson

$14 PER WEEK ROOM AND BATH FOR TWO
5 Minutes from All Theatres
Overlooking Central Park
$16 UP PER WEEK SUITES FOR TWO PERSONS
Consisting of Parlor, Bedroom and Bath
Light, Airy, with All Improvements
REISENWEBER'S HOTEL
58th Street and Columbus Circle
New York City

Ben Derley Co
McIntyre & Maids
"Libonati"
*"Calendar Girls"
AMERICAN (wva)
*Lindskoy & Madison
"Little Miss Dixie"
Victoria 4
June Mills
"Old Soldier Fiddlers"
Santly & Norton
2d half
Jack Simons
Marcelle
Marino & Maley
(Three to fill)
KEDZIE (wva)
Mankin
John Geiger
"Miss 1920"
Wanzer & Palmer
(One to fill)
2d half
The Vagrants
Kimball & Stewart
Gilroy Haynes & M
Regan & Renard
Frank Gardner Co
LINCOLN (wva)
Elenor Fisher
Sen Fran Murphy
Boganny Troupe
(Two to fill)
2d half
Lindskoy & Madison
Leila Shaw Co
Victoria 4
Lovetts Concentr'n
(One to fill)
McVICKER'S (loew)
Billy King Co
"Who is He?"
Homer & Dubard
Eldridge Barlow & E
Nixon & Sands
Flo Jacobson
Burke & Burke
Williams Sisters
Lockhard and Laddie
**Cincinnati, O.**
KEITH'S (ubo)
The Seebacks
El Cleve

Conley & Webb
Maude Earl Co
Kelly & Galvin
Rigoletto Bros
4 Haley Sisters
Chas Ahearn Co
**Cleveland.**
HIP (ubo)
Wilson Aubrey 3
Man Off Wagon
La Bonisla Co
Clifford & Wills
Jean Adair Co
La Petite Mignon
(Three to fill)
PRISCILLA (sun)
Gardner's Maniacs
Wikehart Snoke & Co
Angoli & DeYoe
Jack Dixon
"Miss Up to Date"
MILES (miles)
Caron & Farnum
Mahoney Bros
4 Meyakos
Mary Dorr
Jas Grady Co
C Lawler & Daughters
**Columbia, S. C.**
PASTIME (ubo)
(Charleston split)
1st half
Harris L Lyman
Margaret Ford
Farber & Taylor
Clifford Walker
Woods Musical 3
**Columbus, O.**
KEITH'S (ubo)
Lady Alice's Pets
Marie Stoddard
Seabury & Shaw
Sabina La Pearl
Robbins
"In the Dark"
Jas B Thornton
5 Pandors
BROADWAY (sun)
The Newmans
Morgan & Stewart
Charlotte Quintet
Three Dusenburys
Arco Bros
**Dallas, Tex.**
JEFFERSON (hp)
Frank LeDent Co
Davy Jamison
Nancy Boyer Co
Chas Althoff
"Reel Guys"
MAJESTIC (inter)
Will Ferry
Willing & Jordan
J C Lewis Co
Stanley & Birnes
"White Coupons"
Charles Irwin
The Littlejohns

**Davenport, Ia.**
COLUMBIA (wva)
(Sunday opening)
Phyliss Gilmore B Co
Kimball & Stuart
Sid Lewis
Pereira Sextet
(One to fill)
2d half
"Mayor & Manicure"
Glenn & Jenkins
"Viol-Inn"
(Two to fill)
**Dayton, O.**
KEITH'S (ubo)
Gerard's Monks
Caites Bros
Larry Reiley Co
Quinn & Caverly
Olivotti Moffett & C
Frances Kennedy
McDevitt Kelly & L
Love & Wilbur
**Denver**
ORPHEUM
Toto Co
Kenne & White
Gigy & Vadie
Milton & DeLong Sis
Julie Ring Co
Milt Collins
"Girl from Milwaukee"
PANTAGES (p)
"Quakertown to B'way"
Emily Darrell Co
Marion Munson Co
Coscia & Verdi
8 Bartos
Al Wholman
**Des Moines, Ia.**
ORPHEUM
(Sunday opening)
C MacDonald
Drew & Wallace
Bensee & Baird
Hahn Weller Co
Herman & Shirley
H & H Savage
Wellington Cross
EMPRESS (wva)
Collier & DeWalde
Mahoney & Rogers

# BUY BONDS

McConnell & Simpson
Wehh & Stanley
Kluting's Animals

**Detroit**
TEMPLE (ubo)
"Mastersingers"
Yates & Reed
Jas Thompson Co
Lucille's Bird
Geo Yeoman
Weber & Ridnor
Retter Bros
Ioleen Sisters
COLUMBIA (sun)
Touristi
Columbia Players
Duzan & Chapman
Musical Comedy Co
ORPHEUM (miles)
Loos Bros
Celestial Duo
Jones & Sylvester
O'Brien Havel & Co
Taylor & Corell

**Dorchester, Mass.**
FRANKLYN (loew)
Burne & Foran
3 Manning Sis
Joe K Watson
(One to fill)
2d half
3 Larneds
Smith & Tosel
B dy Walker
Chin Sin Loo

**Dubuque, Ia.**
MAJESTIC (wva)
Willie Zimmerman
Cliff Dean Co
Nadel & Follette
Hombergg & Lee
Aeroplane Girls
(One to fill)
2d half
Goldie & Mack
Maggie LeClaire Co
Bill Robinson
Brown's Highlanders
(One to fill)

**Duluth**
ORPHEUM
(Sunday opening)
"Camouflage"
H Trix & Sister
Bennett & Richards
Lew Madden Co
Bert Earl Co
Mr & Mrs G Wilde
Walter Brower
GRAND (wva)
Frick & Adair
Willing & Willing
Owen & Moore
*Eskimo & Seals
(One to fill)
2d half
*Welton & Marshall
Cannibal Maids
Romaine & Moran
(Two to fill)

**Easton, Pa.**
ABLE O H (ubo)
"Pretty Baby"
2d half
The Alvaranos
Barker & Wynne
Leonard & Willard
Gall Bros Co
(One to fill)

**E. St. Louis, Ill.**
ERBERS (wva)
B J Moore Co
Ferguson & Sundsrl'd
Tabor & Green
(One to fill)
2d half
Pope & Uno
Conrad & Goodwin
Hoyt's Minstrels

**Edmonton, Can.**
PANTAGES (p)
Ton Edwarde Co
The Yengers
"The Owl"
Manning Fenney & K
Reeves & Gaynor Sis

**Elizabeth, N. J.**
PROCTOR'S (ubo)
Hunter & Brown
Nell Paul Co
Terry & Lamhert
Jane Gall Co
Al Cota
Tennessee 10
2d half
Ben Bernie
Strom & Conlan
Martin & Webb
C & M Cleveland
(Two to fill)

**Elmira, N. Y.**
MAJESTIC (ubo)
Harry & Edith West
George Leonard Co
Ford & Cun'ham Sis
4 Bards
2d half
Wiki Bird
Granville & Mack
Hadsl Sambola Co
(One to fill)

**Erie, Pa.**
COLONIAL (ubo)
Lormer Girls
Hilton & Rodgers
Ned Norworth 3
6 Kirksmith Sis
Bowman & Shea
Kitamura Jape

**Evansville, Ind.**
GRAND (wva)
(Terre Haute split)
1st half
Arthur Barrett
Maxine Alton Co
Hickey Boys
Slatkos Rollickers
(One to fill)

**Fall River, Mass.**
BIJOU (loew)
Alfred Farrell Co
Sallie Burch
"Any Couple"
Joe Cook
Giniliani Quartet
2d half
Brown & Barrows
Geo Randall Co
Anderson & Goines
Degnon & Clifton

**Flint, Mich.**
PALACE (ubo)
May & Kilduff
Musical Consvt'ry
Amelia Clare
"Battle of San Dago"
(One to fill)
2d half
(Same as Lansing 1st half)

**Ft. William, Can.**
ORPHEUM (wva)
*Ware & Marvin
"Pinched"
Fox & Evane
*Orhaeeany's Cockat's
2d half
Howland Irwin & H
Isabelle Miller Co
Fred Lewis
(One to fill)

**Ft. Worth, Tex.**
MAJESTIC (inter)
Aerial Degroffs
Genaro & Gold
Harry Von Fossen
Fritzi Scheff
Melody Garden
(Two to fill)

**Fresno**
HIP (a&h)
Gehan & Gehan
Joe Larton
J & I Marlin
Carroll Keating & F
"Girl from Starland"
Bessie Welsh
2d half
Rose & Rosana
Swiss Song Birds
Rae & Faulkner
Reckless Duo
(One to fill)

**Galesburg, Ill.**
ORPHEUM (wva)
2d half
Tracey Palmer & T
"Putting on Airs"
Howard Fields Mins
Langdon & Smith
Ruth Howell 3
(Two to fill)

**Galveston, Tex.**
MAJESTIC (inter)
(30-1)
(Same bill plays Austin 2-3; Waco 4-5)
Gliding O'Meras
Brown & Jackson
Maryland Singers
Laughlin & West
George Lemaire & Co
Miller & Penfold
Camilla's Birds

**Grand Rapids, Mich**
EMPRESS (ubo)
The Geralds
Brooks & Powers
"Some Bride"
J & M Harkins
Adolphus Co
Chief Capaulican
Seymour's Family

**Gt. Falls, Mont.**
PANTAGES (p)
(1-2)
(Same bill playing Helena 3)
Morris & Shaw
"Here Comes Eva"
Sampson & Douglas
Hayataki Japs
Happy Gardner Co

**Hamilton, Can.**
LYRIC (ubo)
Helen Jackley
Holliday & Willette
Rosamund & Dorothy
*Walter Fenner Co
Lew Dockstader
Mang & Snyder
LOEW (loew)
Martin Duo
Vincent Kelly
*Maryl Prince & Girls
*Guy Woodward Co
Friend & Downing

**Harrisburg, Pa.**
MAJESTIC (ubo)
Lawrence Bros & T
O'Brien & South Girls
Lloyd & Whitehouse
Rialto Revue
(One to fill)
2d half
The Frietchos
Wilson & Moore
"Bonfires of Empires"
Adrian
Henry Dukane Co

**Hoboken, N. J.**
LOEW (loew)
Dingley & Norton
*Florence Gladioli
*"Who's Brown"
J & T Weir
Russ Le Van & Sully
2d half
Delmore & Mooro
Cliff Clarke
(Three to fill)

**Houston, Tex.**
PRINCE (hp)
Beeman & Anderson
Henry & Moore
Billy Batchelor
Prince & Bell
Follies of Today
MAJESTIC (inter)
Debourg Sisters
Hobson & Beatty
J K Emmett Co
Jennings & Mack
"Girl with 1,000 Eyes"
Charles Wilson
10 Gypsys

**Ithaca, N. Y.**
STAR (ubo)
McNally & Ashton
Soldier Ben Hilbert
Hadsl Sambola Co
2d half
Harry & Edith West
Nippon Duo
4 Bards

**Indianapolis**
KEITH'S (ubo)
York's Dogs
Rose & Edge
Nonette Co
Arthur Pickens Co
Doc O'Neil
"The Miracle"
"Rubeville"
(One to fill)

**Jackson, Mich.**
ORPHEUM (ubo)
Kartelli
Ross & LeDuo
Brown & Folsom
Roach & McCurdy
"No Man's Land"
2d half
(Same as Saginaw 1st half)

**Jacksonville, Fla.**
ARCADE (ubo)
(Savannah split)
(Sunday opening)
1st half
Scanlon & Denny
4 Avolos
Kelso & Leighton
Saxon & Clinton
Wills Gilbert 3

**Jersey City.**
KEITH'S (ubo)
2d half (26-29)
Martyn & Florence
Baker & Rogers
Stevens & Bordeaux
Rose & Thom
Tom Kelly
Tennessee 10

**Joliet, Ill.**
ORPHEUM (wva)
Aerial Bartletts
2d half
Marshall & Coveet
Porter J White Co
Jarvis & Harrison
(One to fill)

**Kalamazoo, Mich.**
MAJESTIC (ubo)
Rose & Dell
F & G DeMont
Franklyn Fay
Clark's Hawaiians
2d half
(Same as Jackson 1st half)

**Kansas City, Mo.**
ORPHEUM
(Sunday opening)
Grace LaRue
Paul Decker Co
Andy Rice
Lander Bros
Marget Frances Co
Roy Harrah Co
Horace Golden Co
PANTAGES (p)
(Sunday opening)
"Hoosier Girl"
Green McH & Dean
Great Richard
D & A Wilson
Dura & Feely

**Knoxville, Tenn.**
BIJOU (ubo)
(Chattanooga split)
1st half
Tossing Austins
Frazer Bunce & H
Hale Norcross Co
Brierre & King
Carl Rosini Co

**Lancaster, Pa.**
COLONIAL (ubo)
2d half (26-28)
Kennedy & Nelson
Sidney & Townley
Jennetta Childs
6 Kirkemith Sis

**Lansing, Mich.**
BIJOU (ubo)
Artois Duo
Van & Vernon
Kingsbury & Dano
Miller & Lyles
"Makers of History"
2d half
(Same as Battle Creek 1st half)

**Lima, O.**
ORPHEUM (sun)
Sam Hood
Paquin Modele
Wood Young & P
2d half
Oliver Severn 3
Manning & Hall
Dunbar's Darkies

**Lincoln, Neb.**
ORPHEUM
C Cunningham
Fern & Favis
Marie Nordstrom
Harris & Marion
Dunbar's Hussars
"Levitation"
Gordon & Kern

**Little Rock, Ark.**
MAJESTIC (inter)
Ohong & Moey
Jennie Middleton
Alex O'Neill & S
4 Portia Sisters
(One to fill)
2d half
Eleanor Cochran Co
Browning & Dawson
(Three to fill)

**Los Angeles**
ORPHEUM
(Sunday opening)
Cervo
R T Haines Co
Maria Co
Bison City 4
Columbia & Victor
Gautier's Shop
Conlin & Glass
PANTAGES (p)
Lucy Gillette
"Bon Voyage"
Moratti Linton Co
Creamer Barton & S
Parish & Peru
J & D Miller
HIP (a&h)
Lew Huff
Les Arados
"Milady's Gowns"
DePeron 3
Sharp & Gibson
Christy & Bennett
Whirlwind Hagens

**Louisville, Ky.**
ANDERSON (ubo)
Miller & Capman
Fields & Conway
O'Donnell & Blair
Maude Muller
"In the Zone"
Whitfield & Ireland
"Circus Day Joyland"
(One to fill)
KEITH'S (ubo)
(Nashville split)
1st half
Clemenso Bros
Vaugn & Dreams
Bally Hoo 3
Norwood & Hall
Cliff Bailey Duo

**Lowell, Mass.**
KEITH'S (ubo)
Lawton
"Nowadays"
Rawson & Clare
Lillian Fitzgerald
Cartwell & Harris
Harry Hines
"Tarzan"

**Macon, Ga.**
GRAND (ubo)
(Augusta split)
1st half
Sterling Rose 3
Georgie Emmett
Halliday & Newelle
3 White Kuhns
Miesee Chalfonte

**Madison, Wis.**
ORPHEUM (wva)
Nelson's Novelty
2 Vagrants
Lovett's Concentr'n
Bobby Henshaw
"Frontier of Freedom"
2d half
Tyler St Clair
Skelly & Heit
Doc Baker & Girls
June Mills
LaPetite Cab Rev

**Mansfield, O.**
OPERA HOUSE (sun)
2d half
Mons Herbert
Paul Bauwens
Follies DeVogue
Kennedy & Burt
(One to fill)

**McKeesport, Pa.**
HIP (ubo)
Pinard & Dudley
Arthur Lavine Co
Sam Harris
Wheeler Bros
(One to fill)
2d half
Egan & Demar
Lejuce
Smiletta Girls
(Two to fill)

**Memphis, Tenn.**
LYCEUM (loew)
Howard & Jenkins
Jewette & Elgin
Quigley & Fitzgerald
"Just Girls"
2d half
Jim Doherty
"Telephone Tangle"
DeVoe & Statzer
Wolgas & Girlie

**Milwaukee**
MAJESTIC (orph)
Elizabeth Murray
"Somewhere in Fr"
C Rochester
Gardner & Hartman
Bort Melrose
Sandy Shaw
Gordon & Rica
Ishkawa Japs
PALACE (wva)
(Sunday opening)
Cooney Sisters
Doc Baker & Girls
Geo Mack
(Three to fill)
2d half
Mowatt & Mullen
Sen Frar Murphy
*"Revue a la Carte"
(Three to fill)

**Minneapolis**
ORPHEUM
"All for Democracy"
Ford Sisters
Mayo & Lynn
Dale & Burch
Kathryn Murray
Merian's Dogs
"Honeymoon"
GRAND (wva)
Johnny & Wise
Cummings & Carroll
McWms Stiendal & B
Aristo Troupe
PALACE (wva)
Dreaon Sisters
Francis & Hume
Sidney Taylor Co
Bessie Clifton
"Hello People Hello"

**Mobile, Ala.**
GRAND (ubo)
(New Orleans split)
1st half
The Brade
Burns & Wilson
Milton Pollock Co
Gray & Graham
Lamb's Yanakins

**Moline, Ill.**
PALACE (wva)
(Sunday opening)
Nelusco & Hurley
Haddon & Norman
Jonias Hawaiians
Chae Kenna
Frear Baggott & F
2d half
Hughes Musical Duo
Homberg & Lee
Lorraine & Bannister
Sid Lewis
"Old Soldier Fiddlers"

**Montgomery, Ala.**
GRAND (ubo)
(Anniston split)
(Sunday opening)
1st half
Sutter & Dell
Hinkel & Mae
"Childhood Days"
Dean & Debrow
Mile Theresa Co

**Montreal, Can.**
PRINCESS (ubo)
Rose & Moon
Espe & Dutton
Edith Clifford
Gonne & Albert
H Beresford Co
Nitta Jo
4 Readings
LOEW (loew)
Oxford Trio
Bill Pruitt
Douglas Flint Co
Adams & Guhl
Blanche Alfred Co

**Mt. Vernon, N. Y.**
PROCTOR'S (ubo)
2d half (26-29)
Howard's Bears
Eastman Sisters
H Holman Co
Ben Bernie
Bronson & Baldwin
Clark & Verdi
1st half (30-2)
D Southern 3
Dunham & Edwards
Will Oakland Co
Boyce Boyle & B
McKay & Ardine
Murray Bennett

**Nashville, Tenn.**
PRINCESS (ubo)
(Louisville split)
1st half
The Randalls
La Belle & Lillian
Ericson & Arcaro
Naynon's Birds
(One to fill)

**New Haven, Conn.**
BIJOU (ubo)
Dancing Cronins
King Sisters
McKay's S Review
Marie Gardner
Three Mori Bros
2d half
Sultan
Eddie Healey
Bessie Mack Co
Kitner & Reaney
4 Mosconis
PALACE (ubo)
McRae & Clegg
Barry Girls
Nash & O'Donnell
Conrad & Mayo
Big Local Act
2d half
Musical Fredericks
Burns & Ardine
Shannon & Annis
Josephine & Brooks
Big Local Act

**New Orleans, La.**
PALACE (ubo)
(Mobile split)
1st half
DeWitt Young & Sis
Baskette & Cheelsighs
H B Toomer Co
Meredith & Snoozer
"Going Some"
ORPHEUM
Leo Kohlmar Co
Courtney Sisters
Harry Jolson
Laura Hoffman
Ruth Budd
Stewart & Kelley
Paul LeVar Co
CRESCENT (loew)
Norman
Carl & Inez
Broughton & Turner
Freeman & Barnes
Barnold's Animals
2d half
Mack & West
Howard & Jenkins
Jewett & Elgin
Quigley & Fitzgerald
Just Girls

**New Rochelle, N. Y.**
LOEW (loew)
Brown Sisters
Cliff Clark
Arthur Sullivan Co
2d half
Frank & Rae Warner
Mae Curtis
(One to fill)

**Norfolk, Va.**
ACADEMY (ubo)
(Richmond split)
1st half
Nip & Tuck
Leroy & Cooper
"New Model"
Mason & Gynne
"Bullet Proof Lady"

**Norristown, Pa.**
GARRICK (mosa)
Best & Jerry
Hall & O'Brien
Howard & Lewis
Maurice Samuels Co
2d half
Hanlon & Clifton
D Fg Gue & H Haw
Lee & Bennett
Yucatan

**Oakland**
ORPHEUM
Clark & Bergman
Bessie Clifford
Mrs T Whiffen
Eddie Foyer
"Girl on Magazine"
F Tempest Co
Kitario Trio
Tracey & McBride
PANTAGES (p)
(Sunday opening)
"Stockings"
"Mile a Minute"
Hooper & Burkhardt
Winton Bros
DeMichelle Bros
Fred Kelly
McDONOUGH (a&h)
Leonard & Louie
B & E Frawley
De Lin Trio
Dale Wilson
Seymour & Dupree
Rector Weber & T
Walter Baker Co
2d half
Jarvis & Gaffney
Martelle
3 Denis Sisters
O'Rourke & Atkinson
Big Jim

**Ogden**
PANTAGES (p)
(3-5)
"Temptation"
Ross Wyse Co
"Finders Keepers"
Cook & Oatman
Curtis' Canines
Wm H Rogers

**Okla. City, Okla.**
LIBERTY (hp)
(Same bill plays Muskogee 30)
Sully Rogers & Sully
Creighton & Creighton
Misses Parker
Lew Wilson
"An Arabian Night"

**Omaha, Neb.**
ORPHEUM
(Sunday opening)
Derwent Hall Caine
Bankoff Co
Grace DeMar
Moran & Mack
Joe Browning
Equilli Bros
Tina Lerner

**Ottawa.**
DOMINION (ubo)
The Laveres
Nevins & Edwards
Madison & Winchester
W & M Rogers
Riding School

**Passaic, N. J.**
PLAYHOUSE (ubo)
2d half (26-28)
Ah Ling Foo
Mayo & Leslie
"3 A M"
Beth Challs
J Singer & Dolls
Rice & Elmer
(One to fill)

**Paterson, N. J.**
MAJESTIC (ubo)
2d half (26-28)
Nelson & Castle
G & P Hickman
Hill & Ackerman
Chas Diegham

**Peoria, Ill.**
ORPHEUM (wva)
Guorro & Carmen
"Yankee Princess"
2d half
Diamond & Daughter
Alexander & Fields
Howard Farrell Co
LaTour & Gold
Boganny Troupe

**Petersburg, Va.**
CENTURY (ubo)
Ruder & Armstrong
Edith Mote
Doctor Delmore
Pisano & Brighton
Cromwells
2d half
Lenardi
Ferns & Howell
W S Harvey Co
Revus De Luxe
(One to fill)

**Philadelphia**
KEITH'S (ubo)
The Levolas
Green & Delere
Sylvia Clark
"The Only Girl"
Bobby Heath
Sheehan & Regay
Trixie Friganza
5 Famous Lloyds
KEYSTONE (ubo)
2d half (26-28)
Parano
C & M Cleveland
"Some Baby"
WM PENN (ubo)
2d half (26-28)
Kitamura Japs
O'Brien & South Girls
Rives & Arnold
H Langdon Co
GRAND (ubo)
Reynolds & White
Jack McGowan Co
"Too Many Sweet-hearts"
Frank Gaby
ALLEGHENY (ubo)
Whiteside Sisters
Baker & Rogers
"The Stampede"
(One to fill)
NIXON (ubo)
Sohoen & Walton
Kaufman Bros
Hamilton & Barnes
Ziegler Sisters Co
(One to fill)
ALHAMBRA (moss)
Laveen & Cross
Rucker & Winifred
Gypsy Songsters
2d half
Best & Jerry
Bess & Al Kaufman
Peter Platinoff Co
BROADWAY (moss)
D Fg Gue & H Haw
Evans & Wilson
Texas Four
"Little Burglar"
2d half
Old Homstead 5
V & C Avery
Eckert & Parker
Inter Revue
CROSS KEYS (moss)
Royal Gascoignes
Knowles & Hurst
Van & Carry Avery
Chas Loder Co
Eckert & Parker
Inter Revue
2d half
Laveen & Cross
Howard & Lewis
Gypsy Songsters
Chase & Latour
Rucker & Winifred
Winning Winnie
GLOBE (moss)
Nolan & Nolan
Durkin Girls
Corse Payton Co
Henry Frey
"Some Baby"
The Yaltos
F & J Smith
Lottie Williams Co
Bobbe & Nelson
5 Syncopated Notes

**Pittsburgh**
DAVIS (ubo)
A & D Lamb
M Montgomery
LeMaire & Hardy
Claudie Coleman
Hobart Bosworth Co
Rooney & Bent
Ben Beyer Co
(One to fill)
HARRIS (ubo)
Leigh & La Grace
Jerome & Devitas
Gertrude McGill Co
The Valdares
3 Melody Girls
Harry Sterling
Leighton & Kennedy
Zemater & Smith

**Portland, Ore.**
ORPHEUM
Doree's Celebrities
Imhoff Conn & Corecne
Brendel & Bert
Leipzig
Yvette & Saranoff
Emorson & Baldwin
Losova & Gilmore
PANTAGES (p)
"He's a Devil"
Miller Packer & Selz
Jackie & Billy
The Norvelles
Wheeler & Potter
"Red Fox Trot"

**Portland, Me.**
KEITH'S (ubo)
Sprague & McNeece
Donald Roberts
McNally Denis & D
Smith & Kelly
"Hands Across Sea"

**Pottsville, Pa.**
HIP (moss)
Hanlon & Clifton
Bess & Al Kaufman
Jack Marley
Yucatan
2d half
Charles Sisters
Hall & O'Brien
Evans & Wilson
"Little Burglar"

**Providence, R. I.**
KEITH'S (ubo)
Jack & Foris
Ann Gray
Chris Richards
J Courthope Co
4 Harmony Kings
"Crosby's Corners"
Ames & Winthrop
Sarlanoff & Sonia
EMERY (loew)
Smith & Tosel
Fiske & Fallon
Arthur DeVoy Co
Nat Carr
3 Larneds
2d half
Morton Bros
Bernard Trio
Chisholm & Breen
Jos K Watson
Revué de Vogue

**Reading, Pa.**
MAJESTIC (ubo)
The Frietches
Carleton & Montrose
"Bonfires of Empires"
Harris & Morey
(Ono to fill)
2d half
Honeyboy Minstrels
Nelson & Castle
Eddy 3
(Two to fill)

**Richmond, Va.**
LYRIC (ubo)
(Norfolk split)
1st half
Zeska & King
5 War Widows
Cameron Clemons
Ethel McDonough
Collins & Hart

**Roanoke, Va.**
ROANOKE (ubo)
(Charlotte split)
1st half
Stewart Sisters
Mary Maxfield
"Me & Mary"
Jonny Burke
6 Va Steppers

**Rochester, N. Y.**
TEMPLE (ubo)
Geo MacFarlane
C Vincent Co
"American Ballet"
DeLeon & Davies
Ralph Smalley
Casper & Sinclair
McConnell & Austin

**Rockford, Ill.**
PALACE (wva)
(Sunday opening)
Tyler St Clair
Lorraine & Bannister
Donald Dunn
*"Revue a la Carte"
(One to fill)
2d half
Nelson's Novelty
Marker & Schenck
Gilmore Browne Co
Geo Mack
"Frontier of Freedom"

**Sacramento**
HIPP (a&h)
Polley
Robinson & Martin
3 Harmony Maids
Allen & Betty Leiber
Lol Mon Kim
Three Lees
Blyler & Green
2d half
Easy & Easy
L & C Woods
American Maids
Doyle & Elaine
Paul Kleist Co

**Saginaw, Mich.**
JEF STRAND (ubo)
"Bride Shop"
2d half
(Same as Bay City 1st half)

**St Louis**
ORPHEUM
Elsa Ryan Co
"Lincoln H'hwayman"
Shattuck & O'Neil
Marion Harris
Elsa Ruegger
Ward Bros
Sterling & Marguerite
(Ono to fill)
GRAND (wva)
Capes & Snow
Wilson & Wilson
Crowley & Emmerson
Diaz Monks
2d half
"Mimic World"
IMPERIAL (wva)
Frank Carmen
Barlow & Deerie
Thiessens Pets
McCarver & Robinson
Harrington & Mills
PARK (wva)
Pope & Uno
Moriarity Sisters
"Fireside Reverie"
Knapp & Cornalla
"Girl in Moon"
2d half
E J Moore Co
Hallman & Monetti
"Petticoats"
Wanzer & Palmer
Golden Troupe

**St Paul**
ORPHEUM
(Sunday opening)
Edward's Revue
Una Clayton Co
H & G Ellsworth

Valente Bros
"An Artistic Treat"
PALACE (wva)
Viola Knapp Co
Gay & Gilrose
Chief Little Elk Co
Maybelle Phillips
Cecile Trio
2d half
Willing & Willing
Owen & Moore
*Eskimo & Seal
(Two to fill)
**Salt Lake**
ORPHEUM
(Sunday opening)
Mile Dazie Co
Gilbert & Friedlander
Kennedy & Rooney
Mack & Williams
Willie Lola
Carl Jorn
PANTAGES (p)
Gaiotti's Babboons
Denishawn Dancers
Billy Elliott
Reddington & Grant
Talby & Harty
Eastman Trio
**San Antonio, Tex.**
ROYAL (hp)
Walsh & Bemtley
Denny & Dunigan
Landers Stevens Co
Simpson & Dean
Herbert Lloyd Co
**San Diego**
PANTAGES (p)
Mahoney & Rogers
Anderson & Rean
"World in Harmony"
"Ocean Bound"
"Fashions de Vogue"
Eddie Ross
HIPP (a&h)
Betty William
Johnsons & Johnson
Lalitte Davis
Stroll Trio
Stanly Gallini Co
2d half
Peat & Stevens
Alf Ripon
Roxanna
Fredericks & Van
Denny & Morrison
**San Francisco**
ORPHEUM
(Sunday opening)
Mack & Lockwood
Fisher & Hawley
Mellette Sisters
Creole Fashion Plate
Heras & Preston
Julius Tannan
Albert Verchamp
PANTAGES (p)
(Sunday opening)
Kuma 4
J Flynn Minstrels
P Dassi Co
Fennell & Tyson
Empire Comedy 4
CASINO (a&h)
(Sunday opening)
Enos Frazere
Pickett & Plunkett
Tom & Pearl Almond
Moore & Grey
Ward Baker Co
Burke & Lee
Lipton's Monks
HIPP (a&h)
Voltaire Lloyd
Green & Bailey
Herbert & Lee
Shaffer Leonard & F
The Zelinas
**Savannah, Ga.**
BIJOU (ubo)
(Jacksonville split)
1st half
Hawaiian Duo
Florence Rayfield
"Between Trains"
Howard & Sadler
Potter & Hartwell
**Schenectady, N. Y.**
PROCTOR'S (ubo)
3 Lachman Sis
Flagler & Malia
Louis Brocades
Kaufman Brothers
Palfrey Hall & B
2d half
Adlon Co
Kharnum
Bert Baker Co
Wilton Sisters
Eight Dominos
**Scranton, Pa.**
POLI'S (ubo)
(Wilkes-Barre split)
1st half
Tojetti & Bennett
Lohman & Gallinacamp
To Fill
Harmon & O'Connor
Johnnie Clark Co
**Seattle**
ORPHEUM
(Sunday opening)
A Rash Co
Whipple & Huston
Leightners & Alex
Pistel & Cushing
Rev Frank Gorman
Aus Creightons
Jas J Morton
PANTAGES (p)
Worden Bros
"Refue Bouquet"
T P Dunn
Wm Flemon Co
Holmes & Le Vere
"Barefoot Boy"

**Sioux City, Ia.**
ORPHEUM (wva)
(Sunday opening)
Time & Tile
Cahill & Romaino
5 American Girls
Jessie Hayward Co
Marion Weeks
Jessie Hayward Co
Marion Weeks
Robt Everest
2d half
Monroe & Grant
Tracey Palmer & T
Leigh DeLacey Co
Johnson Dean Revue
Page Hack & Mack
(One to fill)
**So. Bend, Ind.**
ORPHEUM (wva)
(Sunday opening)
Carletta
LePearl & Blondell
*Leila Shaw Co
Jarvis & Harris
"Colour Gems"
2d half
Geo & Mae LeFevre
Hal Stephons
Stone & Hays
Crewell Fanton Co
Larry Comer
**So Bethlehem, Pa.**
LOEW (loew)
Dartos
Annete Dare
R C Faulkner
(One to fill)
2d half
Kimball & Kenneth
(Three to fill)
PALACE (moss)
Amanda Gilbert
Lee & Bennett
Old Homestead 5
2d half
Dunham & O'Malley
Grace De Winters
Royal Gascoignes
**Spartansburg, S C.**
HARRIS (ubo)
Elkins Fay & E
(Four to fill)
2d half
Rubin & Carlotte
Harry Bond Co
Juliet Dika
"Courting Days"
(One to fill)
**Spokane**
PANTAGES (p)
"Oh That Melody"
Mr & Mrs N Phillips
Swartz & Clifford
Kinzo
Nan Gray
**Springfield, Ill.**
MAJESTIC (wva)
(Sunday opening)
Aerial Bartletts
Ed Farrell Co
4 Buttercups
Jas H Cullen
Great Golden Tr
(One to fill)
2d half
King & Brown
Wilson & Van
*Lawrence Grant Co
Nick Hufford
Samaroff & Sonia
(One to fill)
**Springfield, Mass.**
PALACE (ubo)
The Hennings
Horn & Ferris
Mr & Mrs Sy Payne
Gray & Byron
Lydia Barry
Burns & Ardine
2d half
W Hale & Bro
Brown & Demont
Byron Totten Co
Ferraro & Tabbo
Harry Breen
Tom Brown's Review
BROADWAY (loew)
Morton Bros
McDonald & Cleveland
Chisholm & Breen
Chin Sin Loo
(One to fill)
2d half
3 Manning Sis
Arthur DeVoy Co
Fiske & Fallon
Nat Carr
(One to fill)
**Springfield, O.**
SUN (sun)
Oliver Severn 3
Manning & Hall
Dunbar's Darkies
2d half
Dixie Serenader
Wood Young & P
Knight's Roosters
**Stockton**
ORPHEUM
(30-1)
(Same bill plays Sacramento 2-3; Fresno 4-5)
"Where Things Hap"
A Moskova Ballet
Shaw & Campbell
Morris & Campbell
Wilfred Clarke Co
Eddy Duo
Lou Holtz
HIPP (a&h)
Rose & Rosanna
Rae & Faulkner
Reckless Duo
(Two to fill)

2d half
(Same as Sacramento 1st half)
**Syracuse, N. Y.**
TEMPLE (ubo)
Cycling Brunettes
Edna Luby
The Belldays
Reed & Wright Girls
Eight Dominos
(One to come)
2d half
J Singer & Dolls
Flagia & Malia
Edward Esmonde Co
Kaufman Brothers
Clara Howard
Delmore & Kole
CRESCENT (ubo)
McCarthy & Levering
Olathe Miller Co
Green & Parker
4 Fujiyama Japs
(Two to fill)
2d half
The Sheldons
Olga & Jack Woods
Geo Leonard Co
Conrad & Mayo
(Two to fill)
**Terre Haute, Ind.**
HIPP (wva)
(Evansville split)
1st half
The Florenze
Zeno & Mandel
"The Lemon"
Trovato
*Ching Ling Toye Co
**Toledo, O.**
KEITH'S (ubo)
3 Maxims
Alex McFayden
Coakley & Dunlevy
Rajah
Harry Green Co
H & A Seymour
3 De Onzos
(One to fill)
**Toronto, Can.**
SHEA'S (ubo)
"Suffragette Revue"
Loney Haskell
Ethel Hopkins
Al & F Steadman
Moss & Frye
3 Kanes
Ramsdell & Deyer
HIP (ubo)
Swift & Daly
Bob H Hodge Co
Alice Manning
La Follette
Jones & Johnson
(One to fill)
YOUNGE (loew)
*"Birds in Dreamld"
Belle Oliver
"Largay & Snee
"Sherman was Wrong"
*Weir & Temple
*G & M LeFevre
**Trenton, N. J.**
TAYLOR (ubo)
2d half (26-28)
Beth Challis
Stork & Link
McCormack & Wall
T Moore & Co
Bowers Walters & C
STATE ST (moss)
Harding & Co
Lucky & Burns
Dunham & O'Malley
Peter Platinoff Co
2d half
Bartello & Co
Knowles & Hurst
Maurice Samuels Co
**Troy, N. Y.**
PROCTOR'S (ubo)
McRae & Slegg
McLoughlin & Evans
Clayton Macklyn Co
Wilton Sisters
Eddie Borden Co
Stella Mayhew
2d half
3 Lachman Sis
Harvey De Vora 3
The Belldays
Edna Luby
Louis Brocades
Burns & Frabito
Palfrey Hall & B
**Union Hill, N. J.**
LINCOLN (ubo)
2d half (26-28)
Stan Stanley 3
Greenlee & Will
"Blow Your Horn"
Wallace & Holl
Lawrence Bros & T
**Utica, N. Y.**
COLONIAL (ubo)
The Sheldons
Paramo
Ed Esmond Co
Kilkenny Duo
Clara Howard
Ford & Urma
(One to fill)
2d half
Harrison & Burr
"Love Farm"
Darrell & Edwards
Cycling Brunettes
(Three to fill)
**Vancouver, B. C.**
ORPHEUM
"On High Seas"
Misses Campbell
Al Herman

Smith & Austin
Holmes & Wells
Georgallis Trio
Jack Alfred Co
PANTAGES (p)
"Oh Charmed"
Bailey & Austin
Sherman Van & H
Regal & Mack
Hill Tivoli & Hill
**Washington, D. C.**
KEITH'S (ubo)
Van & Schenck
Joe Howard Revue
Oliver & Opp
Elinore & Williams
Leo Beers
Stan Stanley 3
Mitchel & King
(One to fill)
COSMOS (moss)
Piccolo Midgets
Tyler & Crollus
Gallerina Sisters
Lane & Plant
Bon Bons
**Waterbury, Conn.**
POLI'S (ubo)
W Hale & Bro
Brown & Demont
Byron Totten Co
Harry Breen
Louis Hart
2d half
Gerome & Allbright
Nash & O'Donnell
V & E Stanton
Ward & Pryor
Three Mori Bros
(One to fill)
**Waterloo, Ia.**
MAJESTIC (wva)
(Sunday opening)
Monroe & Grant
Frances Dyer
Mayor & Manicure
Bill Robinson
Viol-Inn
2d half
Nelnsco & Herley
Nadell & Follette
Tate's Motoring
Jno Geiger
Aeroplane Girls
**Wilkes-Barre, Pa.**
POLI'S (ubo)
(Scranton split)
1st half
Frawley & West
Sydney & Townley
Lawrence & Edwards
Belle Montrose
**Winnipeg**
ORPHEUM
Eva Tanguay
Jas C Morton Co
Vokes & Don
Amoros & Jeanette
Friscoe
Helen Gleason Co
Secnoreff Duo
PANTAGES (p)
B & H Gordon
Jue Quon Tai
Barney Williams Co
Navasser Girls
Selina's Circus
**Worcester, Mass.**
POLI'S (ubo)
Hector
Eddie Healy
Josephine & Brooks
V & E Stanton
Scamp & Scamp
2d half
McRae & Clegg
Barry Girls
McDonald & Rowland
Lydia Barry
Grey & Old Rose
PLAZA (ubo)
Canaris & Cleo
Barrett & White
Bessie Mack Co
Ferraro & Tabbo
Four Mosconis
2d half
Dancing Cronins
Horn & Ferris
Mr & Mrs Sy Payne
Wood & Wyde
**Yonkers, N. Y.**
PROCTOR'S (ubo)
Bob Tate Co
Billy Kelgard
Jolly Wild & Dunn
(One to fill)
2d half
Belle Sisters
Bennington & Scott
Inman & Lyons
"Mr Proxy"
*7 Glasgow Maids
**York, Pa.**
OPERA HOUSE (ubo)
Wilson & Moore
Honeyboy Minstrels
Nelson & Castle
Eddy 3
(One to fill)
2d half
Lawrence Bros & Th
O'Brien & South Girls
Lloyd & Whitehouse
Rialto Revue
(One to fill)
**Youngstown, O.**
HIP (ubo)
Bert Wheeler Co
Olga
LaRoy Lyton Co
Maurice Burkhard
Mazie King Co
Adele Rowland Co
Leo Zarrell Co
(One to fill)

## OBITUARY.

**William Morse,** known as "Blackface Billy Morse," died of pneumonia Sept. 23 at Stern's Sanatarium, New York, after an illness of only a week. The deceased had been with "A Night in the Trenches." He was 31 years of age. About three weeks ago Mr. Morse was mistaken by a New York police officer for someone the officer was looking for. Before explanations could be made Morse had been roughly handled. This, however, it is stated, had no bearing on his illness, contracted later.

**Marie Sorino,** a Spanish girl of considerable beauty, and one of the best side-show freaks because she was armless, died at Coney Island ten days ago of pneumonia. She was 30 years of age, and was appearing at the Island in Sam Gumpertz's show. She was formerly with the Barnum & Bailey Circus. In addition to her armless condition and good looks she drew attention by her ability to write with her feet.

IN FOND REMEMBRANCE
of
**MR. BROWN**
**Father of Clark Brown**
Who passed away Sept. 16th, 1918.
**Princess Theatre Staff**
(Montreal)

**Alfred D. Holman,** aged 65, died Sept. 21 at his home, 572 Talbot street, London, Ont., following a lingering illness, coupled with a stroke of paralysis last week. Mr. Holman was a member for years of the Holman Opera Company, organized by his father, deceased, and had appeared in many operas over the U. S. and Canada. He is survived by one son, Arthur A. Holman, now in Chicago, and connected with theatricals.

**Thomas R. Prior,** prominent western showman, died at Venice, Cal., last week. The deceased for several years managed the big beach amusements around Los Angeles and had control of the Ferris Wheel at the Columbia Exposition.

**The wife** of Verne Hardin Porter died last week in Los Angeles after a lingering illness. Verne Hardin for many years was associate editor of the "Green Book" magazine.

**The mother** of Frances McGrath died of a paralytic stroke while with her daughter in St. Paul. The deceased was 63 years of age and lived in Hoboken, where funeral services were held.

IN LOVING MEMORY
of
My Devoted Husband and Pal
**FRANK E. BAMBARD**
Who passed away Sept. 27th, 1917.
May his soul rest in peace.
His Wife
**MAMIE V. BAMBARD**

**Ida Shell,** wife of Bobby Ryles of the Will King musical comedy company, San Francisco, died in that city Sept. 22.

**The mother** of Bernard Wheeler (Wheeler and Potter) died at her home 925 Robinson street, Danville, Ill., Sept. 8.

**The father** of Arthur Frazer (Frazer, Bunce and Harding) died in Brooklyn Sept. 17.

The mother of Lou Payton (Payton and Hickey) died suddenly in New York last week.

## NEW ACTS.

Billy Hart and His Circus Girls.

Jack Boyle and Kitty Bryan, two-act.

Serg. Christman, regularly enlisted in the Service, novelty act.

Chalmers and the De Ross Sisters, piano and singing (Charles Pierce).

Fay Bainter is planning a vaudeville plunge, 'tis reported.

Fred Fenton (Fenton and Green) with Sammy Fields in blackface.

"Perhaps You're Right," ten people (Grecorge Choos).

"Lay On MacBluff," by James Horan, three people (Lewis Leslie).

"Love and Kisses," nine people (Marty Brooks).

"Oddities in Minstrely," girl act, with seven girls and two men.

Davis and Fitzgibbons (Lew Fitzgibbons), two-act.

Monte and Avis (formely Monte and Ridnor).

Lew West (formerly Lambert and West) and Rita Mack.

Leon J. Bamberger (Fox Film Corp.) left Sept. 23 for Camp Greene, N. C.

Raymond and Roberts (formerly with Finley Roberts and Hill), two act.

"The Century Revue," with four men and four women (Harry Weber).

Larry Comer, single, at the American, Chicago, this week.

Webb Sisters (with the "Darlings of Paris" last season) in vaudeville as a "sister act."

"The Submarine Spy," with three people, produced by Max Spiegel (Arthur Klein).

"Monday Morning," with eight people. Hal Newport is featured (Bert La Mont).

Gus Edwards with four girls, including the Furness Sisters, opening in October (Harry Weber).

Ben Deeley with Barbara La Marr and Joe King in revival of Deeley's bell-boy act (M. S. Bentham).

Martha Russell in "Junetime." Three people. Flo and Edna, new sister team (Roehm & Richards).

Ben Walton (Walter and the Evans Girls) now with May Francis (formerly Kelso and Francis).

George Spink and Ellen Tate (Mrs. Spink) reappearing in act called "Songs Now and Then."

Joe Webb (Webb and Burns) and Tony Martin (formerly with Al Shayne), two-act.

## VOLUNTEER SHOWS.

(Continued from page 8.)

Booth, of the company, opened the performance by singing the national anthem.

U. S. Army General Hospital, No. 1, New York City, Sept. 20: Solly Cohn and Joe Santley, Dunham and Edwards, Vivian Holt and Lillian Rosedale, Harris and Morey, Dorothy Toye, Jimmy Lucas with Billie Frisch, Polly Moran, Prince and Butt, Halsey Mohr and May Field.

Ellis Island, Sept. 21: Rae Mann, Bradley and Brown Duo, Jimmy Clark and Co.

U. S. General Hospital, Fox Hills, S. I., Sept. 23: Halsey Mohr and May Field, Toby Claude, William Smythe, Dottie Dimples and Baby Beban, Maude Raymond, Rae Mann, Polly Moran, Astor Sisters, Willie Weston.

U. S. A. Embarkation Hospital, No. 3, Hoffman Island, Sept. 23: Bill same given same day at the U. S. General Hospital.

U. S. Army Debarkation Hospital, Ellis Island, Sept. 24: Con Conrad, Mrs. Tom Lewis, Dottie Dimples and Baby Beban, Jack and Dora Crisp, Polly Moran, Lillian Bradley, Musette, Halsey Mohr and May Field.

U. S. Army Embarkation Hospital, No. 1, Hookben, N. J.; Katherine Bradley and Adele Brown, Eugene Klausman, Bernard Trio, George Nagel, "Pay As You Enter" Co., Mabel Rivers Schuler, Paisley Noon with Eddie Moran.

## IN THE SERVICE.

(Continued from page 8.)

band there, playing the slide trombone.

Jack Ball (L-KO) and Frank Mock (L-KO) have enlisted, the former in the Tank Corps and Mock for limited service.

Jack Halloway (publicity man for Diando) joined the Merchant Marines, having formerly held a mate's license on the Atlantic.

Charles Thorpe and not Cliff Hess, as reported in VARIETY last week, was the accompaniest with Blossom Seeley who was ordered to report at Camp Upton, L. I., Sept. 18.

Lieut. Ted Shawn, who received his commission at the recent Officers' Training Camp at Camp Freemont, has been ordered to Camp Kearny. He will act as physical instructor.

Malcolm S. Boylan (publicity director, Universal) is at Camp Dearney, awaiting a call for the Signal Corps, where he will take up the work of war photographer.

C. Sharpe Minor (organist at the Rialto, San Francisco, for several years) has been appointed a first lieutenant, and takes charge of the band of the 40th Artillery Corps at Fort Winfield Scott.

Some of New York's picture publication men are now in Service. Condon, of the "Photoplay Magazine," has been at Camp Upton for several weeks. Watts, of the "Telegraph," has been called to selective service, as also has Kelly of the "News."

Oscar Cooper, formerly managing editor of the "Exhibitors' Trade Review," has joined the army and will enter the infantry officers' training school at Camp Lee, Va (He will be succeeded on the "Review" by Charles E. Hastings.)

Connie Nichel and George King, vaudeville, who recently did a turn at Chester Park, Cincinnati, are to be Y. M. C. A. secretaries. They have been ordered to hold themselves in readiness to leave for France in October.

W. McMaster, one of the very first of Pershing's troopers to receive an honorable discharge because of injuries and unable to return to service, is in New York and last week engaged with William Shilling to replace Corporal Bittner in Shilling's act, "On the Western Front."

Corinne Fibbe, a player at the Cincinnati Little Playhouse last winter, has been enrolled as a nurse in St. Vincent's Hospital, New York. She took a three months' nursing course at the Cincinnati General Hospital last year and expects going to France for active service.

Sergt. Louis Galeshkow, Fedinburg Rankin and George Purcell, former members of the Russian Symphony and New York Philharmonic Orchestras, at present in France with the U. S. Army, form part of a "jazz band" that is providing music for the boys back of the lines.

A. L. Bowers (property man, Jose theatre, San Jose, Cal.) at Camp Lewis.

Harry Western Frenyear, brother of Mabel Frenyear, is at the officers' training school at Fort Slocum. His father, Edward Lafayette Frenier, was one of Custer's warriors in the pioneer days.

Capt. James B. McKowen (the Chicago agent), formerly a first lieutenant attached to the 342nd Inf., Camp Grant, Ill., has been transferred from Chicago to the 73rd Infantry at Camp Devens, Ayer, Mass. Capt. McKowen was in New York recently, en route to his new command. He expects to be sailing overseas shortly.

More professionals have registered at Camp Syracuse, N. Y., for limited service, and are appearing in vaudeville shows staged at the camp under the auspices of the Y. M. C. A. Among the new arrivals are T. J. Bagley, who admits he's the fourth greatest ventriloquist in the world, and B. Posner, violinist.

Lieut. William Woolfenden in a letter received in New York this week says that early in August while in an attack, he was hit on the forehead by shrapnel. It removed half of an eyebrow, but the Lieutenant returned to action. He is now with the 30th Inf. (regular army), 3rd Division, Amer. E. F., France.

Mrs. Lillian Klein, widow of the late Charles Klein, received a letter this week from her son, Philip Klein, informing her he has been promoted to a first lieutenancy on the field of battle. When the war began Philip Klein, formerly A. H. Woods' London representative, enlisted in the ambulance corps as a private. For his distinction in service Klein has been given command of Section 524, A. E. F., Ambulance Corps, with the rank of lieutenant. Nathan Burkan, the Klein attorney, has posted the letter on the Lambs' bulletin board.

Jo Swerling (Swing) of VARIETY'S Chicago staff, who enlisted in the navy several months ago and was furloughed to permit him to finish some literary work, including one play which he wrote and another in which he collaborated, joined the service at Great Lakes, Ill., Monday as a second-class seaman. The officials there assigned him for the present to work on the Great Lakes "Bulletin," the publication of that naval post. Swerling was accepted only for limited service because of defective sight. He contributes the fourth service star for the flag of VARIETY'S Chicago office.

## LETTERS

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**Advertising or circular letters will not be listed.**
**F following name indicates postal, advertised once only.**
**Reg following name indicates registered mail.**

**Questionnaires**

Benson Harry C
Cohen Joseph E
Griffith Jos A.
Halstenbach Edw
Michelson Geo L
Norwello Joe L
Rogers Alfred
Wilbert L A

A

Ackerman Mrs Hall
Adair Grace
Adair Jackie
Adams Geo
Adams Rex
Adeler Chas
Aiden & Co
Adolphus (C)
Alexander R U
Allen A R
Allen Grace
Alvarez Gene
Ames Winthrope
Angell Gertrude
Armstrong Arthur
Armstrong Geo
Armstrong Lucille (C)
Armstrong Luollie
Arnold Margaret (C)
Asch Sam (C)
Aubrey Burt (C)
Ayer Grace (C)

B

Baker Leah
Baker Marion
Baldwin Anna
Baldwin Raymond (C)
Ball Ruth (C)
Barley Pearl
Barnes Stuart
Barnet Mrs A
Barth Lee
Barton Chas
Basalt Jack
Baxley Jack (C)
Beasley June
Bell Herb (C)
Belleisle (C)
Bell & Eva
Bellmonte Harry
Belmont Rose
Bennett M.s C
Bennett Eva
Bennett John
Bennett Murray
Bernard Mike
Beyer Ben
Blanchard Clifton
Blondell Ed (SF)
Boddy Richard
Booth Hope
Boudler Paulette
Bracks
Brandon Francis
Breman Bobby
Brierry Maurice
Briggs Mrs F A
Brinkman Ernest (C)
Brown Ada
Bruce Ernie (SF)
Buckley Irving
Buckner Arthur
Burnett Babe

C

Cagwin Mary
Carey Jas
Carita Miss (C)
Carlson J W
Cavanagh Mrs Earle
Clare Ida
Casnadon Robt (C)
Clifton & Dale (C)
Coffman Jerry
Cohan Chas
Coley C A
Conlee Ethel
Cook Emma
Cooper Harry
Cornell Ed
Creighton Fred
Creighton Fred (C)
Creighton Jim
Curthbert Rupert
Cusick Faye (C)

D

Dalley Lu
Darrell Hilgarde (C)
Darsy & Mack (C)
Daves Arthur
Davis Frank
Deane Bobbie (SF)
Decker Paul (C)
DeCoe Harry
DeCoursey Alfred
DeGrant Oliver
DeGroff Blanche
DeHollis Wm (SF)
Delaney Helen
Delauney Miss M
DeLisle Billy
Delmar Marie
DeWinters Jack
Dockson Evelyn
Dockstader Eleanor
Dodge Wm (C)
Downing Harry
Driscoll Cecil
Downing Allen
Dunn Allan (SF)
DuBois Nellie (C)
Dudley Alice
DuFell Frank
Dupres Bob (C)

E

Earl Bess
Earl Wheeler
Earle Chas
Earle Cronine
Early Pearl (C)
Egant
Elliott Miss S
Emerson Chas
Emmett J K
English Lillian
Estelle Eliz
Evans Mrs G
Evans Lillian

F

Faber Al
Faber & Harras
Fay Eva
Faye Elsie
Fernandez Dot
Fennell Carrie
Fenning H A
Ferguson Dick
Fiebakk Frances
Filmore Nellie
Fleming Kathleen
Folsom Bobby (C)
Fontaine Aldor
Forbes Marion
Force & Williams
Ford Marg
Ford Mabel (C)
Ford Max
Ford Pearl
Ford Ray
Forrester Sid
Franza Joan
Frazier Billy
Freeborn Mrs H
French B
Futch Dan

G

Gallaway Mrs L
Gaidis Mlle (C)
Gartan Mae
Gay
Germaine Flo (C)
Gilbert & Clayton
Gilbert & Clayton (C)
Gill Cliff
Glenn Myrtle
Goelet Vera
Goodwin Miss D
Gordon J H
Gordon Marie
Gorman Bros
Gould Miss V
Grace Sis
Graham W T
Green Billy
Green Jim (C)
Griffin Pete
Guest Al
Guest Al (C)
Guiron John

H

Halbach Mrs W
Hall May
Hallo Eunice (C)
Hannon Wm
Hart Diamond (C)
Hart Hazel
Haywood Ella
Hearn Jack (C)
Hendler H (C)
Henrish
Herman Sam
Howett Mildred
Higley Earl
Hiller Frank
Hines Cissy
Holbrook Flo
Howard Virgina
Hubbell Rita (C)
Hughes Flo
Hume Geo (C)

I

Illman Wm (C)

J

Jackson Jean & Babe
Jackson Harry
Jamison Leslie (C)
Johnson Mr
Jones Will
Jordon Davey (C)
Jordan Irene
Joseph Mrs M

K

Kalil David
Kalil Louise
Kay Clarence
Kaymore Hazel
Keane John
Keene & Walsh
Kell Jack (C)
Kelley Blause
Kelly M (C)
Kelly Walter (C)
Kellner Mrs M (C)
Kelmers
Kennedy Miss B
Kennedy Jack
Kennedy Mrs P J
Kennis Mae
Kerner Otto
Kibel Jules
King & Wyse (C)
Kingley Ethel
Kitamura H Y
Knowles & Hurst
Koppe Sol
Kramor Mae
Kramer & Morton
Kross Rose (C)

L

LaCoste Alice
LaFarra Reba (C)
LaGrange Yvonne
Lamadrid Nita
LaMar Leona
Lamb Alex
Lambert Beatrice
Lambert Miss N
Lambert Natalie (C)
Lapadwin Wm
LaRocca Roxy
LaRose & Lane
Laskoy Lottie
Lauffmann Leo
LaWall Frank
Lawrence Miss M
Lazar Hilton
LeCount Bessie
Loffell
Loighton Bert
Leithold F C
Llewellyn Geo (C)
Lombey Mr & Mrs J
Leon
Leonard Olive
Levy Louise
Lewis B
Lewis J
Lewis Richard
Lewis Shirley
Libonetti J
Lockhart Mabel
Lubin Lew (C)
Lyster Al

M

Macart W H
MacDonald Davidson
Mack Anna
Mack Billie
Mack Hap
Mack Mae
Maddison Ralph
Maile Ed
Mandel Lollie
Manley & Gorden
Marenette Al
Marley Jack
Martell Fay
Maskee Ralph
Mason & Cole
Mathews E
Mandel Miss L
Maxime Miss M
May Doris
May Evelyn
Mayberry Ann (C)
Maynard Dot
McConnell & Simpson
McFadden Geo
McGunis Mrs F
McHan V F (C)
McKinley Neil
McMann Harry
McNamara Teddy
Melba Flo
Melburn B E
Melvern Babe
Melvern Grace
Mercer Vera
Merrill Bessie
Merrill Wm
Millard Bros
Miller Arthur
Miller Bertie
Miller Earl
Miller Fred
Miller Thos (SF)
Mills Joe
Mills Robert
Minus Bud
Mitchell Marie (C)
Meekey Miss E
Monahan Mrs Wm (C)
Monroe Chauncey
Montague M (C)


# FRANCES KENNEDY

THE MERRIEST COMEDIENNE

IN EXCLUSIVE SONGS BY

WILLIAM B. FRIEDLANDER

MONOLOGUE HER OWN CONCEPTION

**Frances Kennedy Sparkles on Star Bill at Empress**

"Smile, darn y'u, smile!" So Frances Kennedy rags her merriment, and Empress patrons broaden their features from a complacent grin to bursting laughter. Miss Kennedy, a bundle of pep and joy, with a whole lot of talent thrown in, is the top star of the half dozen who sparkle at the opening for the new season of the Empress. There's something about Miss Kennedy's brand of stuff that is sincere. When she talks about her brothers in France you sort of feel that this is no buncombe, and when she asks everybody to sing—well, a lot of old duffers with cracked voices couldn't resist yesterday. Personality is trite talk, but nothing else just fits the Kennedy style. Her personality sort of spreads itself over the house and gathers in the grouches and the sad ones. Her songs are winners, and her comedy chatter at the card table is jammed with funisms.

—Grand Rapids "Herald," Sept. 3.

You married men and bachelors, don't fail to observe how Miss Frances Kennedy (who, in our humble opinion, should be the headliner) reproduces the scandal monging at a mock party—hen party, as it is known in vulgar parlance. The young woman who might be called "The Lady Who Goes to the Theatre With Me"—except for the fact that Channing Pollock appropriated the title first—says that Miss Kennedy is letter-perfect in this sort of chatter; and it is very interesting to a mere male to get a peep into the mysteries of the feminine conversation. Miss Kennedy is a magnetic young person, and she coaxed a Keith audience fast night into singing several war songs.

—Columbus "Despatch," Sept. 17.

FRANCES KENNEDY makes herself popular with her persistent cheerfulness and songs about "Smile, smile, smile; It's born right in 'em." This singing comedienne is the bright spot on the bill and had the first nighters going with her imitation of a woman at an afternoon tea, which is a scream.

—Toledo "Blade," Sept. 10.

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A song which is not necessarily a war song, without a word about the war in it, and will live many years after the war.

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One of the most beautiful ballads that we have ever published, written by our dear friend and pal, Sergeant Jimmie Hanley, now in France:

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## "GIVE ME A WEEK IN PARIS"

By LYNN COWAN and ALEX SULLIVAN

This is a song of the fellow who didn't want a medal, but would rather take his reward this way.

## "GOOD-BYE SLIM"

By WALTER DONALDSON

A song that will fit all character acts, also ru'he purposes.

## "I'VE GOT A TEN DAY PASS FOR A HONEYMOON"

By WALTER DONALDSON, BALLARD MACDONALD and JAMES F. HANLEY

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For high-class singers we have had a song written to our marvelous big waltz hit:

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Morresy T P
Morrette Sis (C)
Mortimer Robert
Morris & Sherwood (C)
Morton Geo
Mowatt Tom (C)
Mulrey Jay
Mulvey Ben
Mumford Ed
Murdock Japie
Murff Miss I
Murphy Mrs A
Murphy Babe
Murphy Bob
Murphy Myrtis

N

Newman Ralph
Newman Wm
Newmans (C)
Newton Billie
Noble Herman

O

O'Connell Hugh
O'Donnell Chas (C)
Oldham Clifford (C)
Olds
Orton Sam

P

Palmore Lew (C)
Parke Emily
Pate Myrtle
Patterson Bobbie
Patsy Leah (C)
Paulette Louise
Pearson Harry
Percival Mabel
Perkoff Arthur
Perry Geo
Philbot Marg
Phillips Robert
Potter Ray (C)
Potter Wm
Pratt H

R

Rabinovich J
Rae & Wynn
Raymond Geo
Reid Geo
Renwick Rena
Rice Andy
Rice & Warner
Riley Joe
Robinson Steve
Romanos
Ronaud Earl (C)
Rozelles
Russell Flo
Runyan Helen (C)
Ryan Dolph

S

Saito T
Saunders Georgia
Saunders John
Sautley Joseph
Saxon Chas
Saxon Pauline
Saxon Terry (C)
Saxon Tressa
Schoenberger R (C)
Schrawn Clara
Scott & Wallace (SF)
Seckinger Miss F
Seidles Harry
Seligson Maurice
Selbie & Lillis (C)
Shaefer
Shahler Fred
Shaw & Campbell
Shae P
Sheahan Jack
Shelley Effie
Shepard Sam
Sherwood Arthur
Sherwood Marie
Shilling
Shirley Rita
Shirli Rives
Simpson Nance
Skipper Kennedy (C)
Smith Frank
Smith & Kaufman
Smith Mrs S
Stafford Harry
Stanley Babe
Stark Cliff
Stephen Murray
Sterling Kathryn
Stockham Edith
Stoddart Mrs
Stone Miss H
Stone Pearl
Strength Jules
Stuart Austin
Sturtz M
Sullivan Frances (C)
Sullivan Jas
Sully Estelle
Sussman Lillian
Sutton Brad
Swain Hal
Swift Fred

T

Taito Tatsu
Tato Otto (C)
Taub Max
Taylor Miss A
Taylor Eva
Vera & Wilson (C)
Vert Hazel (C)
Vice Lillian
Tracy Roy
Tucker V G
Turple Alhert

V

Vaill Muriel (C)
Van Aken Alex
Van Aken Anna
Van Cleef Irene
Vane Sybil
Van Johnson Jean
Vann Helen
Vergo Nick
Vernon Countess
Vincent Ellinore
Voss Judith

W

Ward Billy (C)
Ward Larry
Wellman Emily
Weir Phil (C)
Wheeler Dick
Whitehead Ralph
Whityier Robert
Willard Tom
Williams Dot
Williams F O
Williams Peggy
Wood Joe
Wood Ollie
Wright J F (C)

## BURLESQUE ROUTES

(Sept. 30 and Oct. 7.)

"Americans" 30-1 Armory Binghamton 2-5 Hudson Schenectady 7-8 Watertown 9-10 Oswego 11-12 Inter Niagara Falls N Y.

"Auto Girls" 4-6 Broadway Camden 7-10 Camp Dix Wrightstown 11-12 Grand Trenton N J.

"Aviators" 30 Cadillac Detroit 7 Engolwood Chicago.

"Beauty Revue" 30-3 Camp Dix Wrightstown 4-5 Grand Trenton 7 Empire Hoboken N J.

"Beauty Trust" 29-1 Berchel Des Moines Ia 7 Gayety Omaha Neb.

Behman Show 30 Star & Garter Chicago 6-7 Berchel Des Moines Ia.


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"Best Show In Town" 30 Corinthian Rochester 7-9 Bastable Syracuse 10-12 Lumberg Utica N Y.

"Blue Birds" 30 Engelwood Chicago 7 Crown Chicago.

"Bon Tons" 30 Casino Brooklyn 7 L O.

"Bostonians" 30 Gayety Montreal 7 Empire Albany.

"Bowerys" 30 Orphsum Paterson 7 Majestic Jersey City.

"Broadway Belles" 30 Victoria Pittsburgh 7 Penn Circuit.

"Burlesque Review" 30 Majestic Jersey City 7 Peoples Philadelphia.

"Burlesque Wonder Show" 30 Peoples Philadelphia 7 Palace Baltimore, Md.

"Cheer Up America" 30 Palace Baltimore Md 7 Gayety Washington D C.

"Follies of Day" 30 Empire Newark 7 Casino Philadelphia.

"Follies of Pleasure" 30 Empire Hoboken 7 Star Brooklyn.

"French Frolics" 30-1 Cort Wheeling W Va 7 Victoria Pittsburgh.

"Frolics of Night" 30 Lyceum Washington D C 7 Gayety Philadelphia.

"Girls de Looks" 30-2 Park Bridgeport 7 Colonial Providence R I.

"Girls from Follies" 30-1 Watertown 2-3 Oswego 4-5 Inter Niagara Falls N Y 7 Star Toronto.

"Girls from Joyland" 30 Star Brooklyn 7 Olympic New York.

"Girls of U S A" 30 Star Cleveland 7 Empire Toledo.

"Golden Crook" 30 Gayety Buffalo 7 Corinthian Rochester.

"Grown-Up Babies" 29-30 Grand Terre Haute 1-5 Majestic Indianapolis Ind 7 Gayety Louisville Ky.

Hastings Harry 30 Grand Hartford 7 Jacques Waterbury.

"Hello America" 30 Gayety Kansas City Mo 7 L O.

"Hello Paree" 30 Gayety Sioux City Ia 7 Century Kansas City Mo.

"High Flyers" 30 Majestic Scranton 7-8 Armory Binghamton 9-12 Hudson Schenectady N Y.

"Hip Hip Hurrah" 30 Empire Albany 7 Gayety Boston.

Howe Sam 30 Casino Philadelphia 7 Miner's Bronx New York.

"Innocent Maids" 30 Gayety Brooklyn 1 National Winter Garden New York.

Irwins "Big Show" 30 Miner's Bronx New York 7 Casino Brooklyn.

"Jolly Girls" 30 Nesbit Wilkes-Barre 7 Majestic Scranton Pa.

Kelly Lew 30 Empire Brooklyn 7 Empire Newark.

"Liberty Girls" 30 Colonial Providence R I 7 Casino Boston.

"Lid Lifters" 30 Gayety Milwaukee 7 Gayety Minneapolis.

"Maids of America" 30 Gayety Washington D C 7 Gayety Pittsburgh.

"Majestics" 30 Empire Toledo 7 Lyric Dayton.

Marion Dave 30 Gayety Boston 7 Grand Hartford.

"Merry Rounders" 30-2 Park Youngstown 3-5 Grand Akron 7 Star Cleveland O.

"Midnight Maidens" 30 Empire Cleveland 7 Cadillac Detroit.

"Mile a Minute Girls" 30 Gayety Philadelphia 7-9 Broadway Camden 10-12 Camp Dix Wrightstown N J.

"Military Maids" 30 Standard St Louis 6-7 Grand Terre Haute 8-12 Majestic Indianapolis Ind.

"Million Dollar Dolls" 30 Olympic Cincinnati 7 Columbia Chicago.

"Mischief Makers" 30 Howard Boston 7 Worcester Worcester Mass.

"Monte Carlo Girls" 30 Gilmore Springfield Mass 7 Howard Boston.

"Oh Girls" 30 Gayety Boston 7 Columbia New York.

"Orientals" 30 Garden Buffalo 7 Empire Cleveland.

"Pace Makers" 30 Gayety Baltimore Md 7 Lyceum Washington D C.

"Paris by Night" 30 Crown Chicago 7 Gayety Milwaukee.

"Parisian Flirts" 30 Worcester Worcester Mass 7 Gayety Brooklyn.

"Pennant Winners" 30 Trocadero Philadelphia 10-12 Broadway Camden N J.

"Pirates" 30 Gayety Louisville Ky 7 Lyceum Columbus O.

"Puss Puss" 30 Gayety St Louis 7 Star & Garter Chicago.

"Razzle Dazzle" 30 Star Toronto 7 Garden Buffalo.

"Record Breakers" 30 Penn Circuit 7 Gayety Baltimore Md.

Reeves Al 30 Gayety Omaha Neb 7 Gayety Kansas City Mo.

"Rosoland Girls" 30 Lyric Dayton 7 Olympic Cincinnati.

"Sight Seers" 30 L O 7 Gayety St Louis.

"Social Follies" 30 National Winter Garden New York 7 Trocadero Philadelphia.

"Social Maids" 30 Gayety Pittsburgh 7-9 Park Youngstown 1-12 Grand Akron O.

"Speedway Girls" 30 Gayety Minneapolis 7 Star St Paul.

"Sporting Widows" 30 L O 7 Orphsum Paterson.

"Star & Garter" 30 Hurtig & Seamon's New York 10-12 Park Bridgeport.

"Step Lively Girls" 30 Columbia New York 7 Empire Brooklyn.

Sydell Rose 30 Gayety Toronto 7 Gayety Buffalo.

"Tempters" 30 Star St Paul 7 Gayety Sioux City Ia.

"Trail Hitters" 30 Olympic New York 7 Gilmore Springfield Mass.

"20th Century Maids" 30 Gayety Detroit 7 Gayety Toronto.

Watson Billy 30-2 Bastable Syracuse 3-5 Lumberg Utica N Y 7 Gayety Montreal.

Welch Ben 30 Columbia Chicago 7 Gayety Detroit.

White Fat 30 Century Kansas City Mo 7 Standard St Louis.

Williams Mollie 30 Jacques Waterbury Conn 7 Hurtig & Seamon's New York.

"World Beaters" 30 Lyceum Columbus 7-8 Cort Wheeling W Va.

# CHICAGO

## VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Jack Hollaway has joined the "Pleasant Inn," a musical tab.

Flo Jacobson (Witmark forces) has received a lieutenancy as an instructor of mechanics and motors of the automobile squad now stationed at the municipal pier.

Susan Given, local society girl, has been engaged by A. Washington Petet for the Great Northern Players, giving tabloid stock at the Hippodrome.

Harry Santley, general assistant to Frank Q. Doyle and booking manager in the Loew western offices, is now connected with the Schaliman Brcs.

Despite cold weather business was good at the Hagenbeck-Wallace circus at Grant Park, proceeds of which are to be devoted to the Stage Women's War Relief.

MAJESTIC (William G. Tisdale, mgr.; Orpheum).—A tragedy at the first Monday show. Grace Marcia Lewis sopranoing, delivered the best cello music available in these parts, while Elsa Ryan amused in her one-act comedy, entitled "Peg for Short." The sketch was written by Dion Titheradge. It is a clever little thing, and so Elsa. She is ably supported by Rodney Ranous, who doesn't overplay an explorer-adventurer-author, one of the hardest roles than can be handed to a male actor. Following the sketch Miss Ryan made a little curtain speech which was as good as the sketch. And then she offered to donate $5 to some charity in payment for having to listen to her speak. She called for volunteers to get the five, and it was duly turned over to the Stage Women's War Relief. It's a good stunt, this paying the audience to listen to speeches, and should be taken up by authors and after-dinner speakers. Burt Melrose, next, piled up four tables, one on another, then put a chair on top of all the tables, sat on the chair, teetered, and finally fell off. The audience howled.

Elizabeth Murray was handed a great bouquet of flowers after her true and time-tried offering, "Says I to Mesell, Say I, Says I," and her bit of the chorus girls bewailing the loss of their Johns on account of the war registered specially well. La Bernicia, a youthful ballerina, toe-danced for the closing, assisted by a couple of good-looking young white women and an Indian lady who played the harp. The act is well set and merits a more advantageous position. *Ewing.*

PALACE (Orpheum).—Burt Steward, mgr.).—A singing and dancing bill that whizzed along with almost no flat spots. The audience worked hard, and show-stoppers were born on the spot with every second finale.

The Taylor Trio opened with extraordinarily novel and neat work on the wire, an act of skill and feet dexterity. Quinn and Caverly, a duo slightly miscast for first class vaudeville, followed. With bokum that wouldn't know its own father because it is so ancient, with naval uniforms, a Yank submarine set, the Stars and Stripes in view, maudlin threats against the Kaiser in a parody at the end and

# CORRESPONDENCE

**Unless otherwise noted, the following reports are for the current week.**

Marshall Montgomery lost his trunk and was forced to eliminate his ventriloquial offering, eagerly awaited by the audience. Montgomery came out in street clothes and contented himself (but not the house) by offering a few gags and his whistling specialty. He was given applause for what he might have done if his trunk had not been lost. The show opened with Caits Brothers, who advertise themselves as having "entertained over a hundred thousand wounded soldiers in England"; they entertained a house full of healthy civilians with their unusually good stepping. Their big number is a fast and mighty syncopated clog. Lawrence Grant and Co., in the Greenwich Village Theatre sketch, "Efficiency," thrilled the audience with the picture of the mechanical soldier created by the miopic vision of German science. They cheered feelingly when the creature of the court scientist slew the head Hohenzollern with his steel hands. A couple of Elsas followed. Elsa Ruegger, with Edmund Lichtenstein conducting and

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"Oh! How I Hate to Get Up in the Morning"

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THE SONG THE SOLDIER BOYS LOVE TO HEAR—
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Arthur Behim, Pantages Theatre Bldg.

MINNEAPOLIS
Richard Reeves, 235 Loeb Arcade

PITTSBURGH
Jos. Hiller, 405 Cameraphone Bldg.

ST. LOUIS
John Conrad, 401-02 Calumet Bldg.

BUFFALO
Murry Whiteman, 381 Main St.

SEATTLE
Harry Kirschbaum, 401 Chickering Hall

W. B. S.
World's Best Songs

# Reappearance in Vaudeville After An Absence of 3 Years. Keith's Royal, New York, This Week (Sept. 23)

# ELIDA MORRIS

"THE GIRL WHO DELIVERS SONGS"
(She's So Different)

Booked Solid U. B. O. Direction, MAX HART

# Keith's Alhambra, Next Week (Sept. 30)


the two men barely passed. They need an author.

With Marion Harris, the elongated and double-jointed comedienne whose voice is uncannily like Nora Bayes' and whose form is amazingly like Charlotte Greenwood's, the audience began getting its money back. Miss Harris scored a terrific hit with her measured delivery, satirical diffidence and spanking manner of banging melodied lyrics across. Bless her for clear enunciation, repose and rhythm. She fits anywhere.

Lambert and Ball weren't a bit afraid to follow with more songs. Ball's lovable personality and Maude's easy delivery, together with a batter of Ball's newest songs and oldest favorites, took the pair handily to the encore, where they put over a sweet and ringing ballad, "Boy o' Mine," a mother song which will live, resonantly sung by Miss Lambert in piano mezzo. Ball shook the house earlier with "If It Takes Ten Million More," a peppy war challenge to the Hun.

Harold Du Kane, a pretty but masculine youth, with June Edwards and Peggy Smith, supplied the tone of the hill. Their set is a dream in Oriental conceits and futurist color clashes. The girls are exquisitely trained, weightless and vivacious. Du Kane is graceful and winsome to the feminine clan. He does a rather remarkable skating dance in "one" which would be stronger if he didn't call it that, for it is more notable as a dance than it is as an imitation. Sidney Grant (New Acts) followed. William L. Gibson and Inez Plummer, in Paul Dickey's "The Lincoln Highwayman," furnished the hill's skotch; very speedy, melodramatic and gripping, with a surprise kick at the tail—the old kind, where the supposed bandit turns out to be the secret service man. Went big.

Shelton Brooks, the Chicago entertainer and song writer, drew next to closing on this brilliant bill, assisted by a fat colored gent named Ollie Powers. Brooks is true to the traditions of his race in method and material—all darky. His niggerisms tore off loud laughs. His songs yanked the hands together and kept them biffing, and his slow, draggy dances with Powers heating the life out of a snare drum, unmasked a battery of applause.

Sterling Marguerite Trio, a misguided company which tries to do something out of its class, closed. The opening is in "one" with the man and both girls singing and dancing. Neither can either sing or dance, and this is after vaudeville's best has sung and danced through a whole hill. Then one of the girls comes back and shrieks a number and dances a chorus or two of it. The whole house, what was left of it by then, merely smiled. When the act did go into full stage and show its trapeze and bar work, its real business, everything was floating smoothly, when the misdirected soubret again stepped in and began to cavort. There weren't 20 in their seats when the drop came down. This is a case of a typical dumb act committing suicide trying to be musical comedy. *Lait.*

## LOS ANGELES

VARIETY'S
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PANTAGES THEATRE BUILDING
Phone (Ardmore) 1922

ORPHEUM (Chas. E. Bray, gen. mgr.; agent, direct).—23, Mlle. Dazie and Co., repeated successfully; Lina Reggiana, pleasing; Barto and Clark, clever; Maria Lo, good posing turn; Willie Solar, funny; Kennedy and Rooney, entertaining; Cole and Denehy, got laughs; Gilbert and Friedland, held over for third week, hit.

PANTAGES (Carl Walker, mgr.; agent, direct).—23, Blackface Eddie Ross, scream; Anderson and Ream, pretentious; Bert La Monte, pleasing; Mahoney and Rogers, well received; "Fashions de Vogue," good; "Ocean Bound" (Joseph Phillips), fine act for women.

HIPPODROME (A. L. Bernstein, mgr.; agent, Ackermann-Harris)—23, Selbina and Giovini, got away nicely; Harry Reynolds, applauded; Fletcher and Terre, hit; "Days of Long Ago," got over big; Laymon-Cruzon & Andelon, received applause; Bernard and Myers, filled nicely.

MOROSCO (Donald Bowles, mgr.).—"Mary's Ankle" (first week).

BURBANK (Chas. Onken, mgr.).—Vaudeville and pictures.

Julia Blanc has retired from the "Up in the Air" cast. Bessie Tannehill succeeds her.

Things must be looking up for the local Pantages. The exterior of the house has been refurnished.

Dave Manly is handling the business affairs at the Burbank Theatre.

The Mason is enjoying a period of dark weeks.

It is doubtful if vaudeville will be put into the Majestic. Sometime ago it was announced that the Western States Vaudeville Association had taken over the house, but so far nothing has materialized.

Cullen Landis, formerly film player, is now with the Morosco stock.

Alonzo Price, who staged "Up in the Air," has left for New York to assist Arthur Hammerstein in the production of his musical play, "Somebody's Sweetheart."

Molly McIntyre is en route east. She has been succeeded as leading woman at the Morosco by Florence Malone.


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By STEPHEN S. CHAMPLIN

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ORPHEUM (Fred Henderson, gen. mgr., agent, direct).—23, Pleasing singing bill, lacking comedy. Florenze Tempest, class; appreciated. Mrs Thomas Whiffen & Co., well received. Eddie Foyer, scored. Bessye Clifford, closed successfully. Clark and Bergman, hit; doing extra "hit" in "one" eliminating stage wait for following turn; stopping show completely. Stella Tracey and Carl McBride, well liked. Three Kitaro Bros., opened very good. Florrie Millership, Charles O'Connor & Co. in "The Girl on the Magazine," scored nicely.

PANTAGES (Burton Myer, mgr.; agent, direct).—23, Fair bill. Jose Serrano's Spanish Dancers, gorgeous costumes; effectively staged turn which headlined successfully. "A Mile a Minute" passed on spectacular finish scenically. DeMichelle Brothers, did well. Winton Bros., opened good. "At the Fox Race," with Billy Hooper and Howard Burkhart, pleased.

CASINO (Lester Fountain, mgr.; agent, Ackermann-Harris).—23, Ordinary bill. "The Four Hun Chasers," billed as direct from the battle of Ypres (third battle), proved good box office attraction. Ned Nestor's Sweethearts, closed good. O'Rourke and Anderson, fair. Dale Wilson, scored big. Big Jim (roller-skating bear), most applause. Seymour and Dupree, passable.

HIPPODROME (Edwin A. Morris, mgr.).—15, bill was given a big boost by two new acts made on the Const. Both are mixed teams that graduated from the leading cabarets where they were established favorites. They are Billy and Edna Frawley and Jano Green and James Blyler (New Acts). Klipp and Kippy opened the show with juggling, with many comedy tricks and props that aid considerably and keeps the audience laughing throughout the entire routine of clever juggling by the male member. There is not a dull minute and the turn received more applause and appreciation than customary for an act of this kind. Kalil and Perconi, billed as the "accordionist and the tenor," opened with the tenor singing in Italian. It sounded more like baritone, though he possesses a good voice. It was the accordion player, however, who won the big applause accorded the act by the Hippodromoites, fond of the accordion regardless of how well it is played. Leonard and Louie, fourth, had some good hand balancing and feats of strength above the average seen in theatres where more than two shows are given daily. The Frawleys (New Acts) were third, while Green and Blyler, the other new act, were on just before the King Company, that continues in big favor and is the big noise at the Hippodrome.

ALCAZAR (E. B. Price, mgr.).—"Hearts of the World" (picture, 14th week).

CURRAN (Homer F. Curran, mgr.).—"Parlor, Bedroom and Bath" (1st week).

COLUMBIA (Gottlob and Marx, mgrs.).—"Twin Beds" (2d week).

HIPPODROME (Edwin A. Morris, mgr.).—Will King Co. (stock) and A.-H. & W. V. A. Vaud.

MAJESTIC (Ben Muller, mgr.).—Del Lawrence Stock Co.

PRINCESS (Bert Levey, lessee and mgr.).—Bert Levey Vaudeville.

WIGWAM (Jos. F. Bauer, mgr.).—A.-H. & W. V. A. Vaudeville.

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A large new stage setting has just been completed by the Edwin Flagg scenic studio for the Rialto. The elaborate setting was put in use for the first time Sunday. A playlet by Paul Gerson is being presented this week as a prolog to the picture, "America's Answer."

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Pearl Townsend has joined the Del S. Lawrence stock at the Majestic, opening this week in "Lavender and Old Lace," current.

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Mrs. Douglass Crane obtained from the Superior Court last week an order permitting her to obtain service by publication in her suit for divorce. According to her petition, her husband, Lewis Douglass Crane, is engaged in war work in Washington. The couple separated last May. Mrs. Crane charges desertion.

---

With the opening of "Parlor, Bedroom and Bath," the Cort is rechristened the Curran. Other attractions due for presentation are: "Business Before Pleasure," "Friendly Enemies," Margaret Illington in "The Eyes of Youth," "The Kiss Burglar," Guy Bates Post in "The Masquerader," Al Jolson in "Sinbad," and Harry Lauder.

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Ben Westland, formerly connected with the atrical publications, is now the dramatic editor of the "Daily News."

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Lou Jacobs returned here last week from Arizona and New Mexico after a season with Raymond Teal Musical Comedy Company, which closed in that territory recently. According to reports the Teal Show cleared around $50,000 the past year. The show is said to have closed on account of the principals being subject to call in the draft.

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Snowy Baker, former boxing promoter in Australia, and now picture actor, arrived from the Antipodes last week.

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The Grand Jury last week passed a resolution calling on the Fire and Police Commissions to explain why overcrowding of aisles is permitted in the theatres. The Grand Jury intimated its intention of limiting the audiences to seating capacity or revoking the theatres' licenses. The Hippodrome playing to standing room frequently would be affected most if the new ruling be enforced.

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Because of a protest by the Musicians' Union against non-union Bands, the management of Neptune Beach refused to allow the California Home Guards to play its scheduled concert at the Beach last Sunday. The concert was played at the Alameda Court House instead.

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William H. Crane and Emelie Melville headed the cast of the Players' Club, which opened its season Monday night.

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Estrellita, the Spanish dancer, opened at the Imperial last week.

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Sailor Willie Meehan, recently awarded the decision in the four-round boxing exhibition with Jack Dempsey, and who is claiming the World's heavyweight championship, is appearing with the Will King Musical Comedy Company at the Hippodrome this week.

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Guy Bates Post arrived from Australia last week and left for New York.

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Dale Wilson, wife of Frank Snowden, local representative for Shapiro-Bernstein, music publishers, is at the Hippodrome this week doing a "single" turn.

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The Hippodrome, Los Angeles, formerly a week stand for Ackerman & Harris, starts a split week policy this week.

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The Ed O'Brien Musical Comedy Company, at Joyland Park, Sacramento, for the past five weeks, will close there Sept. 28.

---

Marta Golden is playing a special engagement at the Maud Fulton Theatre, Oakland, this week.

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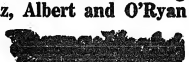

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Frank Atkins' tabloid, by Charles Alphin, which appeared at the Casino last week, will be discontinued. The principals and chorus, including Phil Rock, principal comedian, will be retained for Alphin's new show, "The King of Siam," opening next week on the one-nighters in California.

## ATLANTA.

LYRIC (Hugh Cardoza, mgr.; U. B. O.).—First half: Ferrera Sextet, Dean and E. E. Brown, Hinkel and May, "Childhood Days."

LOEW'S GRAND (Ed. Schiller, mgr.).—Norman, Howard and Jenkins, Jewett and Elgin, Quigley and Fitzgerald, "Telephone Tangle," Fox and World.

ATLANTA (Louis Hasse, mgr.).—"America's Answer," U. S. propaganda picture, opened week's stay.

CRITERION (Willard Paterson, mgr.).—Big business with "Stolen Orders" last week. This week, Constance Talmadge in "Sauce for the Goose," picture.

FORSYTH (Hugh Cardoza, mgr.).—Playing Paramount picture. This week, 1st half, Marguerite Clark in "Out of a Clear Sky." Dorothy Dalton in "Vive la France," last half.

RIALTO (Hank Cassidy, mgr.).—First half, Mary Pickford in "Johanna Enlists." Last half, "The Girl of the Golden West," picture.

BONITA (George Campbell, mgr.).—Musical tabloid full week; three changes of program; getting big soldier business.

## ATLANTIC CITY.

This week the Apollo and Globe offer split weeks in hiking their attractions. The Globe has for the first half Nora Bayes in "Look Who's Here." The last half will be devoted to "I. O. U.," a new play. At the Apollo Margaret Anglin has "Billeted" for the first three days, to be followed by "Come Out of the Kitchen," which claims the original production and cast. The only advance bookings are at the Apollo, next week (30) is "Miss Blue Eyes," a new musical play, and the last half, "The Boomerang."

In the new W. A. Brady play at the Globe on Thursday and entitled "I. O. U.," Mary Nash and Jose Ruben are featured. The play is an adaptation of a picture called "The Cheat," originally written by Hector Turnbull. The dramatic version had the collaboration of Willard Mack. The play had a spring tryout.

An interesting experiment was tried here last week, when the Colonial and Virginia booked "The Prussian Cur," the former house is under management of the Stanley Company, and the latter is booked by it. Commonalou advertising was used and a similar scale of prices.

With the arrest of Jack Kerschner, his wife, and Mary McGurk in Philadelphia by Atlantic City detectives, the police believe that a number of robberies last summer at various seashore resorts will be cleared up. According to the police the Kerschners and Miss McGurk lived in a house on Connecticut avenue, this city, which bore the sign, "Actor's Retreat," but which really was the rendezvous of a gang of shoplifters and other petty thieves. It is claimed by the local sleuths that when they raided the place last Thursday they found several thousand dollars worth of goods identified as taken from stores along the Boardwalk.

"Denny" McGowan is dead. With him died the secret of the preparation of the terrapin dinners for which he was famous for years. He died last night at the home of his daughter, Mrs. Samuel Young of Atlantic City, death being due to infirmities of age. He was 83 years old.

A divorce was granted Monday in Philadelphia to Mrs. Ada Hetherington Lucas Patterson Latham from Dr. Harry Ellingsworth Latham, a dentist. Mrs. Latham is the daughter of Albert G. Hetherington, former President of the Civil Service Commission, and she has divorced two former husbands. She is well known in Atlantic City, where she attained fame for her skill on roller skates and acted for a time as instructress at a shore rink.

The Steel Pier further cuts its schedule of attractions for this week with the departure of the minstrels, of which John Murphy is the manager. The Pier programs now consist of films and Leman's Symphony Orchestra.

## BOSTON.

By LEN LIBBEY.

KEITH'S (Robert G. Larson, mgr.; agent, U. B. O.).—"An American Ace" absolute surprise of the season in local vaudeville. Tuesday morning the town was talking about it and a sell-out for the remainder of the week was assured. The act is running smoothly despite the heavy scenic investiture and the numerous sets. Nearly all the other heavy war acts that have hit Boston have not hit just right for various reasons, which made "An American Ace" seem all the better in comparison. A mediocre bill supported the 50-minute feature production, with Eddie Borden having things all his own way with his nut comedy act, which caught the house just right and went like a house afire. Anna Gray, the harpist, always a Boston favorite, went over neatly, giving short numbers and taking four encores as a result. Athos and Read opened in what started off like a hopeless roller skating number, Athos taking a tumble shortly after his entrance and then attempting a song which should never be. He came back strong, however, with some of the best skato acrobatics seen in Boston and closed big. Owing to the absence of Werner and Amoros Trio, reported due to ill health, their number was given well up on the bill to "Hector," the Wonder Dog, and Warner and Ferry were penciled in second place. Will Oakland and Co., in "Danny O'Gill, U. S. A.," went over fairly well. The dog act, although given a heavy position on the bill, held its place neatly, the patter of the trainer doing much to make it snappy pending the few minutes of straight stuff in which the dog was asked to ring a bell a certain number of times in response to a "telepathic" message from the floor of the house.

BOSTON (Charles Harris, mgr.; agent, U. B. O.).—"The Mortgaged Wife" featured supporting bill comprising Northlane, Rinno and Co., the Cinton Sisters, Green and Parker, Joe Martini, and the Doris Lester Trio. Excellent business in a huge house.

BIJOU (Ralph Gilman, mgr.).—Pictures. Fair.

BOWDOIN (Al Somerbee, mgr.; agent, U. B. O.).—"The Kincaid Kitties" headed, only real act on the bill. Film program. Good business.

ST. JAMES (J. R. Somes, mgr.; agent, Quigley).—Vaudeville topped by Miss Hamlet and Co.; "Me and My Dog," Paul Earl, Bell and Caron, and the Bennett Sisters, film.

GLOBE (Frank Meagher, mgr.).—Pictures. Good.

ORPHEUM (Victor J. Morris, mgr.; agent, Loew).—Snappy bill headed by Nat Carr; has big Boston following and went exceptionally well Monday matinee. Katherina Constantino and her Seven Dancing Girls, another big success; also Chisholm and Breen, Bessie Le Count, Blake and Fallon, Three Larneds; film.

SCOLLAY SQUARE OLYMPIA (James J. McGuinness, mgr.).—"The Cailiaux Case," film, drew a heavy response for those who expected something spicy. Vaudeville: Musical Montgomery Troupe, South and Tobin, "Peggy," the Dog; Rodriguez Duo, Payton and Hickey.

GORDON'S OLYMPIA (Frank Hookalic, mgr.).—Film. Vaudeville: International Five, the Concertos, Wyoming Trio, Pat and Peggy Houlton, Mack and Puglia.

PARK (Thomas D. Serlero, mgr.).—Pictures. Big.

SHUBERT (E. D. Smith, mgr.).—"Maytime," third month and still going big.

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COLONIAL (Charles J. Rich, mgr.).—"Ziegfeld's Follies," second week, running strong and apparently not feeling the absence of the students, who seem to be around in larger numbers than ever, but in uniform.

PLYMOUTH (E. D. Smith, mgr.).—"Friendly Enemies" in for a duplicate of the clean-up in New York. It is going very big.

WILBUR (E. D. Smith, mgr.).—"Oh Lady Lady," seventh week and holding up.

MAJESTIC (E. D. Smith, mgr.).—Thurston, magician, two-week showing at $1 top, seems to have struck a psychological period and a popular price. Folks turning out strong.

PARK SQUARE (Fred E. Wright, mgr.).—"Parlor, Bedroom and Bath," 6th week and going well.

TREMONT (Charles J. Rich, mgr.).—Leo Ditrichstein in "The Matinee Hero," on his second week, is running strong and shows every sign of picking up this week rather than falling off.

HOLLIS (Charles J. Rich, mgr.).—May Robson in "A Little Bit Old-Fashioned"; last week to diminishing business.

CASINO (Charles Waldron, mgr.).—Hastings' "Big Show," with Dan Coleman, a local boy, getting the cream of this week's burlesque business.

GAYETY (Thomas H. Henry, mgr.).—"Step Lively Girls," with Sherry McAllister, big.

HOWARD (George E. Lothrop, mgr.).—Charley Robinson's "Parisian Flirts" flanked by a snappy pop bill. Business holding up well so far this season.

Next week brings Laurette Taylor in "Happiness" to the Hollis Street, and "Richelieu," with Robert Mantell, to the Boston Opera House, Oct. 17. Mantell will play his complete repertoire at this house.

## BUFFALO, N. Y.

By L. B. SKEFFINGTON.

SHUBERT-TECK (John R. Oshei, mgr.).—"The Man Who Came Back" (2d week), going strong.

MAJESTIC (Peter C. Cornell, mgr.).—Madge Bellamy in "Poliyanna."

SHEA'S (Henry Carr, mgr.).—"Suffragette Revue," Allied Song-Birds, Al and Fannie Steadman, Loney Haskell, Ramsdells and Deyo, Ethe Hopkins, Three Kanes.

GAYETY (R. E. Patton, mgr.).—"The Best Show in Town."

GARDEN (William F. Graham, mgr.).—"Midnight Maidens."

STAR (Peter C. Cornell, mgr.).—Knickerbocker Players in "The Brat."

ACADEMY (Jules Michaels, mgr.).—Musical comedy split week. "On the Roof," first half; "Quick Lunch," second half.

LYRIC (Charles Bowe, mgr.).—LaFollete, Paul Jones and the Hall Sisters, Martin and Courtney, Alma Grey & Co., Duttel and Covey, Arnold and Florence.

OLYMPIC (Bruce Fowler, mgr.).—"The Love Farm," miniature musical comedy; Beaulay Belles, Frozini, Archie and Walter Jones, the Newmans.

HIPPODROME (Harold Franklin, mgr.).—First half, Mary Pickford in "Johanna Enlists"; second half, John Barrymore in "On the Quiet."

STRAND (Earl L. Crahh, mgr.).—First half, Constance Talmadge in "The Shuttle"; second half, June Caprice in "Miss Innocence."

"Hitchy-Koo," with Raymond Hitchcock, is booked for the Majestic in the very near future. This will be one of the first New York hits to reach Buffalo this season.

The Knickerbocker Players opened in Buffalo at the Star ("The Brat") Monday, playing to fair business. Julie Herne was in the role originated by Maude Fulton, with Frank Wilcox playing opposite. "Rolling Stones" will be the last offering of the company.

Tuesday night, Floyd Gibbons, war correspondent for the Chicago Tribune, told of his adventures to a large audience in Elmwood Music Hall.

The management of the annual Mardi Gras ball at the Broadway Auditorium Oct. 8 announces that 500 naval officers stationed here will be guests.

Dewey Michaels, known in Buffalo theatrical circles, and associated in the Plaza Theatre Co., has gone to work in a shipyard in Cleveland. Mr. Michaels tried a course of law at Buffalo University, but it seemed too dry for him, so he joined his father in theatricals, the latter is also owner of the Allendale and one of the pioneers in the picture business in Buffalo. For the last year or more Dewey was on deck at the Plaza, but a week ago he decided to build ships for Uncle Sam.

## DETROIT.

By JACOB SMITH.

TEMPLE (C. G. Williams, mgr.; U. B. O.).—George Mathews, "American Beauty Ballet," Claire Vincent & Co., Walter DeLeon and Mary Davies, Ethel Sinclair and Marie Gaspar, Ralph Smalley, Seymour's Happy Family, McConnell and Austin.

MILES (Gus Greening, mgr.; Nash.).—Fonr Song Smiths, Duffy and Montague, Joe Dealy and Sister, LaSalle and Loretta, George and Marie Brown.

ORPHEUM (Tom Ealand, mgr.; Loew, agent).—Carl McCullough, "Motoring with Death," sketch; Four Meyakos, Belle Oliver, France and Kennedy, Kate and Wiley.

SHUBERT-GARRICK (Richard H. Lawrence, mgr.).—"Kiss Burglar" opened Sunday. Below the average musical production.

DETROIT (A. H. Wagner, mgr.; Bert Whitney, leasee).—"Hamilton," with George Arliss. Another "Disraeli."

GAYETY (J. M. Ward, mgr.).—Sydell's "London Belles."

CADILLAC (Sam Levey, mgr.).—"Blue Birds."

The large attendance of ladies is a feature of the matinees at the Gayety burlesque theatre this season. More ladies than ever, but the night business is not as good as last year.

The Garrick will be known hereafter as the Shubert-Garrick.

"Salome" at Adams held over for second week.

Fred M. Shafer, former manager of Liberty, who resigned to manage the Academy of Music, New York, has changed his mind, and will manage the Adams, Detroit, succeeding Russell G. Pearce, who resigned. The Liberty and Adams theatres are owned by John H. Kunsky.

"America's Answer," the second U. S. official war feature, will play a two weeks' engagement at the Majestic in October.

Bert Whitney, of the New Detroit opera house, has dispensed with his orchestra, using three pieces only—cellist, violin and pianist. This will be permanent.

## MONTREAL.

By ARTHUR SCHALEK.

HIS MAJESTY'S (Edward and Driscoll, mgrs.).—"A Tailor-Made Man." Next, "The Kiss Burglar."

PRINCESS (Abbie Wright mgr.; agent, U. B. O.).—Barr Twins, Lew Dockstader, "Just a Bet," Mlle. Nitta Jo, Helen Jackley, Will and Mary Rogers, Madison and Winchester, Mank and Snyder, and Pathe's Gazette.

LOEW'S (Ben Mills, mgr.).—"Revue De Vogue," Dudley Walker, H. Guy Woodward & Co., Stone and Boyle, Largay and Snee, and Jim.

GAYETY (Phil Godel, mgr.).—"Hip! Hip! Horray Girls."

ORPHEUM (Edgar Beeman, mgr.).—French Stock, drawing well.

The second autoless Sunday had a noticeable increase in the attendance at all the theatres in Montreal.


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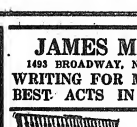

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By KAHN & VAN ALSTYNE

A song of school—and the Golden Rule. A song whose every note finds quick accord in the pulse beat and heart throb of childhood memories. A close-up of the day when you were an innocent cut-up. But, here is the chorus—it's easy to read and worth reading:

When your pa was preacher and my ma was teacher,
We went to Sunday School.
Over my little hymn book I'd look at you;
I caught you peeping, too.
When my dear old mother said, "Love one another,"
It seemed like a wonderful rule;
And you're sweeter today than you were, dearie,
When we went to Sunday School.

A song that will make them stop, look and listen—that increases the heart throbs and makes the eyes glisten.

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## NEW ORLEANS.

By O. M. SAMUEL.

ORPHEUM (Arthur White, mgr.).—28, Best bill thus far. Herman Timberg, rewarded for distinctive offering; Reno, opened, having taken everything of Joe Jackson's but the name; Aileen Stanley, did nicely; Lyons and Yosco, warmly received; Frank Stafford and Co., scored decisively; Swor and Avey, uproarious laughter.

CRESCENT (Walter Kattman, mgr.).—Appealing first half show. Caesar Rivoli, promier consideration; Zelda Dunn, splendidly received; Cooper and Gordon, pleased; Lane and Plant, merriment; Adams and Mangles, capital opener.

TULANE (T. C. Campbell, mgr.).—Inaugurated season with "Watch Your Step" to capacity. Company surpasses others sent south in same piece. Billy Clark and Kathleen Neal stand out. All principals proficient.

PALACE (Sam Myers, mgr.).—Ordinary program first part. Ryan and Joyce, gathered show's hit; Clemenso Bros., opened; Middleton and Spellmeyer, pleased; Norwood and Hall, fared mildly; Ballyhoo Trio, closed.

STRAND (Foster Olroyd, mgr.).—Dorothy Dalton in "Vive la France."

Barnes' Circus exhibits here shortly; the only tented organization to visit New Orleans during the year.

Azby Choteau, general manager of the Interstate Circuit, with offices in Dallas, reports excellent business for his houses. Choteau was a guest while here of E. V. Richards, Jr.

Herman Fichtenberg is here for a fortnight, coming down to clip coupons from his Saenger Amusement Co. stock.

Virginia Loew is among those present for the winter months. She is minus her dancing chum, Mildred Omar. Miss Omar has been billed as Fatima in several places, without caring a puff.

## PHILADELPHIA.

KEITH'S (H. T. Jordan, mgr.).—With one of the comedy acts missing from the early portion of the show, where it was needed to get an even balance, and the placing of an added number that consumed just seven minutes, this week's bill did not get any the best of the start, but went surprisingly well with a capacity house Monday matinee despite the many drawbacks. Blanche Ring had the headline position, and with several new songs, including the inevitable Irish number, which she handled very well, the popular musical comedy star made her usual fine impression. For the closing number she held on to "Bing 'Em on the Rhine," and it was her biggest hit. She sang several extra choruses, each with a snapper to it, and could have given a few more. Miss Ring is always well liked here and wiven a great reception.

Second honors went to Rita Mario and her orchestra. Memories of Caroline Nichols and the Boston Fadettes were revived by this well conceived musical number. The girls are clever musicians and their numbers were very well received, the applause being liberal enough to warrant an extra encore. One of the girls is given a vocal solo and does a few steps, but this added little to the act; but as a high-class musical offering it will do on any vaudeville bill. Miss Mario might also tone down a little in her manner of directing, as her efforts give the impression she is not sure of her musicians, though all seem capable enough.

Alfred Latell, the dog impersonator, furnished several minutes of pleasure with a corking little novelty in which he is ably assisted by Elsie Vokes. Latell gets a lot out of his animal characterization, holding the stage several minutes while he indulges in some dog play. Jim Diamond and Sibyl Brennan did very well with their "Nifty-nonsense" in the next to closing position. They have changed the act very little since it was here last. Diamond is doing only a little dancing now, depending upon his cross-fire chatter with Miss Brennan, who is an attractive woman and an able worker. Diamond had it none too easy with his "nut" comedy following the Ned Norworth act, which put a bright spot in the first half. The Norworth act is one of the wildest of the "nut" offerings seen in some time, but it proved a corking good laugh-winner. Thomas Dugan and Babette Raymond went on just ahead of Miss Ring owing to the late arrival of their baggage. It was not a good spot, and they were handicapped through having no rehearsal for the business. As much depends upon the smooth working of the act the team did not do as well as it should, but they got a liberal supply of laughs and probably did better in their scheduled place for the evening show. The act always has had a weak finish, and it has not improved since last seen. The Asahi Japs had the closing spot, and held it in great shape. There were very few walkouts, which is a mark of credit here on Monday. The Japs are still featuring the thum-tying and water tricks, which are handled splendidly, but some of their work is rather crude, especially the box trick in which the girl makes her escape. Bell and Eva gave the bill a good start with their trampoline tricks, and, after the Sherlock Sisters and Jim Foley had pleased in a mild way with their singing and dancing, the Garcinetti Bros., an added act, scored solidly with their novel hat-throwing tricks and the comedy work of the dog.

ALLEGHENY (Joseph Cohen, mgr.).—The management began a campaign of big time acts this week, having Sophie Tucker and her Kings of Syncopation as the headliner. The price of admission at this house was advanced when the season opened, and it is the plan of the management to build up a better following for "pop" vaudeville in the Kensington section. This is Miss Tucker's first time at popular prices since she surrounded herself with a band, and she opened to a capacity house Monday. The supporting bill is also above the average, including Mullen & Coogan, Karl Emmy's Pets, Ray and Paganny, Alloway and Harris, and the film feature, Elsie Ferguson in "Heart of the Wilds."

COLONIAL (H. A. Smith, mgr.).—First half, Martell, Freeman Benton & Co., Gilbert Girls, "The Belledays," and Corinne Griffith in "A Girl of Today." Last half, Willa Holt Wakefield, Raymonde Wylie & Co., Weber, Beck & Fraser; Boudini and Bernard, and Fannie Ward in "A Japanese Nightingale."

NIXON'S GRAND (W. D. Wegefarth, mgr.).—Stampede Riders, Billy Bouncer's Circus, Newhoff and Phelps, Hamilton and Barnes, Van and Carrie Avery, Rosamond and Dorothy, and "A Fight for Millions."

KEYSTONE (M. W. Taylor, mgr.).—A musical farce, "Some Baby"; Lorner Girls, Inman and Lyons, Rositno and Berritti, Paramo, Claude and Marion Cleveland.

NIXON (B. Ferry, mgr.).—Henri Henlere in "Pianoflage," Jimmy Lucas & Co., Eddie Herron & Co., Norma Thalma, Veronica Hurlfalls, and the film, J. Stuart Blackton's "Missing."

GLOBE (Sabloskey and McGuirk, mgrs.).—"The Bonfire of Old Empires," "The Rocky Pass," Jones and Sylvester, the Gypsy Sonsters, Hanlon and Clifton, Eugene Emmett, Peter Platonoff, Padula and Denois, the Tegalacks.

WILLIAM PENN (G. W. Metzel, mgr.).—First half, "Yuccatan," a musical comedy;

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Martin and Webb, Joe Rome and Tillie Cox, Bud Snyder and Joe Melino & Co., and Madge Kennedy in "Friend Husband." Last half, Harry Langdon & Co. heads a bill of five acts and the film feature, Geraldine Farrar in "The Turn of the Wheel."

CROSS KEYS (Sablosky and McGuirk, mgrs.).—First, half George Primrose & Co., Eckert and Parker, Lottie Williams, Harry Fry, Durkin Sisters, McClellan and Carson. Last half, "Bon Bons," a musical comedy, and four other acts.

BROADWAY (Chas. Shieler, mgr.).—First half, "Violets," a musical farce; Harry Bachelor, Ritamura Japs, Hines and Arnold; film feature, "The Hun Within." Last half, William Shilling & Co. in "On the Western Front," Durkin Sisters and three other acts and the film feature, John Barrymore in "On the Quiet."

## PITTSBURGH.

DAVIS (J. P. Harris, mgr.; U. B. O.).—On a bill topheavy with music Sergt. Bowman and Corp. Shea, Tank Corps, next to closing, were one of the two bright spots. The other was Frances Kennedy. After official war films the Geraldo opened with a clever instrumental turn followed by Conley and Webb, another musical act, which only paced. Lecter, ventriloquist, pleased; Arthur Pickens and Co., did well; Frances Kennedy, next, big hit; "The Only Girl," boiled down version, liked; "Tank act," went big; Love and Wilbur closed.

HARRIS (C. H. Preston, mgr.; agent, U. B. O.).—Good bill. Wheeler Bros., opened, good; Milton and Rich, fair; Jessie Parker and Co., good; Symco, marimaphone, excellent; Arthur La Vine and Co., very good; Sam Harris, liked; Sterling and Lake, pleased.

SHERIDAN SQUARE (J. A. Hosley, mgr.; agent, U. B. O.).—First half: "Exemption" (headlined), Lewis & Norton, Julian Hall, Wilbur & Lyke, Bonnet Sisters, Official war films. Last half: Six Tourists (headlined), Bell Montrose, Pinard & Dudley, Smietta Sisters, Jeanne, "The Eagle's Eye" (films).

ALVIN (J. B. Reynolds, mgr.).—"The Copperhead." 30, "Rock-a-Bye Baby."

NIXON (Harry Brown, mgr.).—"The Canary." 30, "The Country Cousin."

PITT (Tom Bodkin, mgr.).—"Oh Boy!" 30, Bertha Kalisch in "The Riddle Woman."

LYCEUM (Chift Wilson, mgr.).—Fay Courteney in "Lilac Time" (second week).

DUQUESNE (Bob Evans, mgr.).—"The Queen of the Movies" (second week). 30, "Follyanna."

GAYETY (Columbia burlesque, H. Kurtzman, mgr.).—"Merry Rounders."

VICTORIA (American burlesque, J. Jones, mgr.).—"The Record Breakers. 30, "Broadway Belles."

ACADEMY (Geo. Jaffe, mgr.).—Stock burlesque—"Yankee Doodle Girls."

K. & K. (Michaels, mgr.).—Mamie Weir Players and pictures.

The Kenyon has installed a new booth and picture machine, adding the latest releases to their regular program of eight acts.

## PROVIDENCE.

By KARL K. KLARK.

SHUBERT MAJESTIC (Col. Felix R. Wendleschaefer, mgr.).—"Experience" playing this city for the fourth time and with fair prospects of making good.

OPERA HOUSE (Col. Felix R. Wendleschaefer, mgr.).—"The Kaiser Be Damned," advertised as not a moving picture. It isn't. 'Tis called a play and is showing each day, not before crowded houses, however. "Hearts of the World," film, coming for return engagement next week.

KEITH'S (Charles Lovenberg, mgr.).—Chilson Ohrman, first local appearance, goes well as headliner; "The Decorators," Julia Nash and C. H. O'Donnell, Lillian Fitzgerald and Clarence Senna, Williams Ebs, "A Study in Sculptures," Clara Thropp and Co., Armstrong and James, The Ferarros.

EMERY (Martin R. Toohey, mgr.).—Charles Mack, headlining, first half; Hawthorne and Anthony, Strassler's Animals, Edah Delbridge Trio, June and Irene Melva. Last half: Ara Sisters, Dae and Neville, Zuhn and Dreis, Dave Thursby, Scamp and Scamp.

FAY'S (Edward M. Fay, mgr.).—"Young Funsters' Quintet," Frank Reno and Co., "Winged Wonders," Thomas and Nicholson, Harry Tallifare, The Dunlaps.

COLONIAL (Robert J. MacDonald, mgr.).—Dave Marion with "America's Best."

SCENIC.—Pawtucket. First half: Fern, Bigelow and King, Biddie Healey, Long and Wilkes, LaPolita and De Barr. Last half: Palfrey, Hall and Brown, Donald Roberts, Evelyn and Dolly.

The Symphony Orchestra of the Conservatory of Paris is booked here Oct. 10. This city is one of four in New England the organization will visit. The place where it will appear has not yet been selected.

Robert B. Mantell, at the Shubert-Majestic next week in Shakespearean repertoire, always well received in this city.

## ROCHESTER, N. Y.

By L. B. SKEFFINGTON.

LYCEUM (W. F. Corris, mgr.).—First half: Cyril Maude in "The Saving Grace"; second half: Laurette Taylor in "Happiness."

TEMPLE (J. H. Finn, mgr.).—Rooney and Bent, Franklin and Jean Tell, Chris Richards, Maxie King, Edith Clifford, Everest's Circus, Holliday and Willette; Frank Shields.

GAYETY (J. Yale, mgr.).—"The Beef Trust."

FAY'S (Fred J. Sarr, mgr.).—Tommy Beacon and Co., Jack Ross and Co., Arthur Lester, Nelson Trio, Lloyd and Dores Sisters, Musical Clowns; film.

FAMILY (John H. H. Fennyvessey, mgr.).—Moe Parker's musical comedy company split the week with "Ten Days," first half, and "The Bogus Doctor," second half.

VICTORIA (John J. Farren, mgr.).—"Miss Up to Date," musical tabloid; films.

PICCADILLY (Howard W. Shannon, mgr.).—First half: William S. Hart in "Riddle Gawne"; second half, Wallace Reid in "The Source."

REGENT (William A. Calhan, mgr.).—First half: John Barrymore in "On the Quiet"; second half, Constance Talmadge in "Sauce for the Goose."

Last Monday Fay's put into effect the saving of peach pits for use by the United States Government. Aticket good for any performance will be given for each ten pits. No limit to the number of pits one person may present.

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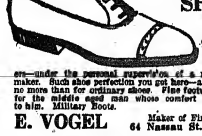

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In "Editor of the Assassinated Press," by James Madison THIS WEEK (Sept. 23) KEITH'S, INDIANAPOLIS

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presented his wife, Sarah Adler, a Yiddish tragedieane, in "Mothers of the World." The local Yiddish public turned out in goodly numbers to attend the performance.

Annie Hughes, with Cyril Maude in "The Saving Grace" at the Lyceum this week, has an intimate claim to notice in Rochester, as her husband, Lieut. William Mayne Linton, is an officer formerly attached to the local office of the British and Canadian Recruiting Mission.

## SYRACUSE, N. Y.

By CHESTER B. BAHN.

EMPIRE (M. E. Wolff, mgr.; Francis P. Martin, rep.).—First half: Laurette Taylor in "Happiness." Miss Taylor's Janay is one of the most delightful of the characters which she has created. In the support Lynn Fontaine and J. M. Kerrigan stand out. Beatrice Terry makes an excellent Mrs. Chrystal-Pole and Perry Ames successfully fulfills the demands of Philip Chandos. Excellent box office business reported. Last half of week, Cyril Maude in "The Saving Grace." Good advance sale. 50-1. "A Tailor-Made Man."

WIETING (James B. Barnes, mgr.).—Monday night, Floyd Gibbons, Chicago Tribune war correspondent, now on brief lecture tour. Drew well and gave a war talk decidedly different. His lecture is really a history of America's participation in the war. While filled with a newspaperman's "human interest" touch, it is minus the horrors that other lecturers apparently delight in. Gibbons makes a direct appeal for a peace dictated by America's bayonets. 24-25. Dark; 27-3, "Fair and Warmer." Advance sale, good. Next week, first half, "Leave it to Jane."

BASTABLE (Stephen Bastable, mgr.).—First half, "Bostonian Burlesquers." A really meritorious offering, styled "Bits of Hits," with Frank Finney accredited with book and lyrics. The lines are clean, the costumes pleasing and the cast talented. The chorus is shapely and can sing. In only one thing has the management apparently cut expenses—settings. The 1918 version includes skits laid in a laundry, lunchroom and poorhouse. A satiric comic trench scene and a take-off on "Carmen" are also included. Incidentally, the chorus is given a chance individually. Last half, "Bringing Up Father at Home." Next week, first half, Billy Watson and "Beef Trust."

TEMPLE (Albert A. Van Augon, mgr.).—Vaudeville. First half: Applause honors go to the headliner "On Manila Bay," a musical scenic playlet with Teddy McNamara featured. The skit offers a gunboat battle fought by miniature ships. While the idea is not new, some of the modifications are, and carry the act over well. Robert Henry Hodge and Co. run a close second with "Bill Blithers, Lawyer." Sylvester and Vance, pleased. Tilu and Ward, fair. Harmon and O'Connor, pleased. Otto Adlon and Co., jugglers, good.

CRESCENT (William Brown, mgr.).—Vaudeville. First half. The bill is heavy on the comedy. James Grady and Co. in "The Toll Bridge," a comedy dramatic skit that Jimmie Barry claims credit for. Jimmie is welcome to it; but, at that, it's better than several of the Crescent's late "headliners." Australian Stan Stanley, in "Too Full for Words," gets the applause with his oddity. McNally and Ashton add to the comedy. Harry and Edith West, good song and dance hit. Swain's Animals please.

"Girls from the Follies," burlesque, 23-24, at the Armory, Binghamton. It was succeeded on Wednesday by "Her Regiment."

*TO WHOM IT MAY CONCERN:—*

# I, WILLIAM COLINI

appearing in vaudeville with

## COLINI'S VARIETY DANCERS

was born at Vienna, Austria, May 22nd, 1875, and came to America, arriving at New York in July, 1898.

My first act was the Four Colinis which appeared in vaudeville.

In the Circuit Court of Cook County, Chicago, Ill., April 18th, 1905, I obtained my citizenship papers, making me a citizen of the United States.

Since this country has engaged in the war my two brothers enlisted in the U. S. Service and are actually fighting in the trenches in France.

I possess various Liberty Bonds of the past issues besides owning Thrift and War Savings Stamps.

I am registered in the present draft and am willing to do my bit as soon as called.

The present act, known as COLINI'S VARIETY DANCERS, is composed of four American girls, one Danish boy (just discharged from the United States Army) and one boy now in Class 5.

In no way can I or my act be considered anything but a loyal American product.

(SIGNED) WILLIAM COLINI.

All Binghamton houses report excellent business for the week.

The Park, Utica, reopened Monday for the fall and winter season. Vaudeville and film, with accent on the film, will be the policy. Matinee, 10 cents; night, 10-15-20.

The Lumbers, at Utica, had "Oh Lady, Lady" Monday and followed it with "Parlor, Bedroom and Bath" Tuesday and Wednesday.

The annual Oswego County Fair is on this week at Fulton. The Joyland Carnival Company holds the boards.

The Oneida County Fair opens at Rome Sept. 30, continuing Oct. 1-3. There will be a midway of ten shows.

The season is closed at Rorick's Glen Park, Elmira. This year's unsuccessful season is blamed, more or less, upon the late opening date. Whether musical comedy or straight dramatic stock will be attempted next summer is problematic.

Charges that the anti-Mormon campaign being waged in Central New York by the National Anti-Mormon League is nothing more or less than a scheme to boom the picture, "The Mormon Maid," are going the rounds in Syracuse and vicinity. The charges are denied by Mrs. A. H. Hildreth, chairman of the local branch of the League. Mrs. Hildreth brands the charges as part of the Mormon plan to fight the work. Attorney Samuel D. Matthews, secretary of the League, is said to control the rights in 21 states for the film. In Syracuse it attracted crowded houses to the Eckle last week. A lecture was given in connection with it.

A stupendous spectacle is scheduled for Auburn week Oct. 7, when the centennial of the Auburn Theological Seminary will be observed with a gorgeous pageant showing the birth of Presbyterianism, the settlement of the military tract by Col. John L. Hardenburgh and the foundiag of the seminary. The book has been written by William Chauncey Leagdon of the University of Illinois, first president of the American Pageant Association, while the music was composed by Prof. Frank LeFevre Reid of the University of Texas. Scores of professionals, augmented by local talent, will appear in the cast.

The Knickerbocker Players, who claim the Empire in this city as their home, opened a season of winter stock at the Star Theatre, Buffalo, on Monday. The personnel of the company is changed to quite an extent. While Frank Wilcox, half owner of the Knicks, remains as leading man, Mina Gombel, who, in private life, is Mrs. Howard Rumsey, wife of the other owner, gives way to Julie Herne as leading woman. Thomas Emory and Hal Brown also remain, but the others are new blood. The Knicks closed a season here last month, after smashing all box office records for stock. The Knicks will be back at the Empire next spring, it is said, probably coming here direct from the Star. "The Brat" is the Buffalo opening and drew some loyal Knick fans from Syracuse, despite war-time railroad rates.

Eleanor Sears, daughter of the late Commodore James W. Sears, of Binghamton, who has been studying opera abroad, has made her debut at Rome, Italy, according to cable advices received by relatives in Binghamton. Miss Sears sang Michaela in "Carmen." Rome papers unite in praising her work and declare "she scored a warm and hearty success."

Philip Styles Perkins, burlesque reviewer for The Syracuse Journal, is a recent arrival at Camp Upton. He is slated for limited service.

The Fort Ontario Players, which last week made their debut at the Richardson, Oswego, will become a permanent dramatic organization, permission being given by Lieut. Col. H. D. Thomason, commanding the post. The first performance was presented for the benefit of the recreation fund for sick and wouadod patients at Fort Ontario, and netted about $1,000. The Players will fill engagements at Syracuse, Fulton, Rochester and New York. Other bookings are now being made. The cast includes many professionals, with Edward Goodman, formerly of the Washington Square Players, as general manager and director. Glenn Hunter and Jay Strong, also of the Washington Square Players, are in the soldier organization.

The War Chest Minstrels recently produced at Rorick's, Elmira, by a combination of professional and local talent, will be repeated

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at the Lyceum on Oct. 22-24 for the benefit of the Federation Farm, an institution for under-nourished children taken from surroundings where the white plague is breeding.

The sale of the Burtis O. H. and the Cornell at Auburn, both part of the Burtis Estate, is now announced for Sept. 25.

"The Dix, Dix, Dixie Boys from Dix," the Camp Dix minstrel organization, is now touring New York up-state cities. The show was in Binghamton on Friday and at Johnson City on Saturday. The tour will continue until Sept. 29. The cast is drafted from the 11th Battalion at Dix, and the proceeds go to the mess and recreation fund for overseas.

A change of policy is announced by the Crescent at Ithaca. Starting Monday, the house will show the Paramount-Artcraft program exclusively.

The Bastable is the first Syracuse house to have girl ushers. A local legitimate playhouse just tried out a girl in the box office, but the experiment was evidently unsatisfactory. A man is again passing out the tickets.

About the poorest musical comedy to ever visit Syracuse was at the Bastable the last half, in the guise of "Mutt and Jeff in the Woolly West." With the exception of W. E. Browning, as Mutt, and Harry Healy, as Jeff, there's not a trace of talent in the cast.

While attending the Crescent in Syracuse, Mrs. Clifford Foster of Fulton saw her son, Rudolph, receiving the Croix de Guerre in a film pictorial. Manager Brown presented Mrs. Foster with a section of the film as a war souvenir.

May Irwin gave her film lecture on food conservation at the Clayton O. H. the latter part of the week, the proceeds going to the Red Cross.

The Lyceum, Ithaca, on Monday, showed "The Bird of Paradise." Its only other booking for the current week is "Business Before Pleasure," which showed Thursday.

The Richardson, Oswego, had these bookings for the current week: Monday, "Parlor, Bedroom and Bath"; Tuesday, "Business Before Pleasure"; Wednesday and Thursday, "Razzle Dazzle" (burlesque); Saturday, "Oh Lady, Lady."

Attorney John A. Tolishus, of Syracuse, former office manager for the law firm of Bond & Schoeneck, the members of which are former District Attorney George H. Bond and Lieut.-Gov. Edward Schoeneck, was sentenced to serve 18 months in the Maryland State Penitentiary at Baltimore and to pay a fine of $100 following his plea of guilty to a sedition indictment in Federal Court at Auburn last week. There were three Grand Jury investigations and Owner William Cahill of the Temple and Crescent theatres here, was foreman of the jury. Counsel for Tolishus charged that the case was a political case and sought to have the trial postponed until after the November election.

An epidemic of Spanish influenza among the 10,000 limited service men stationed at Camp Syracuse has cut the attendance of men in uniform at local theatres. Close to 600 cases are reported. A controversy is now raging here as the result of an effort being made by certain Syracusans to make the local camp permanent. The camp is scheduled to close in November, but it is understood that if the state will permit the use of the state fair plant as barracks, the War Department will maintain the camp until the end of the war. Those opposed to the permanent camp charge the supporters are actuated by "dollar patriotism"—that they want the camp retained solely for the trade it keeps up and that they have no regard for the effect of the severe winter weather on the soldiers who may be stationed here. While the theatre interests here stand to have increased patronage if the camp is continued throughout the winter, it is significant that they have no representatives working for the extension.


A NEW ACT

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Cannot conflict with singers, dancers, trampolinists, musicians, gaibers or legits, but—

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No offense to anyone.

I have played every house on every circuit in the United States of America and no man has ever accused me of uttering a blue line or ever using anything having the slightest suggestiveness.

This is a reputation I will always have. I am a clean comic and always will be.

At Baltimore this week our trunks failed to arrive, so we went on in street clothes—no make-up—and got 150 laughs. Mr. Shamberger was so pleased at the way we went he has booked us back after the war, so we expect to play here again Xmas week.

I thank Irving and Joe Cooper for splendid offer. Isn't it always the way? 'To him who listh, shall be given."

An Audience Daisy grew out of a plant with a trampoline.

Morris & Feil are the gardeners for Stan Stanley, Audience Daisy, as pure as the flower.


## TORONTO.

ROYAL ALEXANDRA (L. Salmon, mgr.).—"Rock-a-Bye Baby." Next, "Eyes of Youth."

NEW PRINCESS (O. B. Sheppard, mgr.).—Raymond Hitchcock in "Hitchy Koo."

GRAND (A. J. Small, mgr.).—"Daddy Long Legs." Next, "Over There."

SHEA'S (J. Shea, mgr.).—Nan Halperin, Bostock's Riding School, Foster Ball, Four Holloways, Weber and Ridnor, Maurice Burkhart, Yates and Reed, Natalie and M. Ferrari.

SHEA'S HIPPODROME (A. C. McArdle, mgr.).—Marie Russell, Franklin Comedy Four, Joseph Pelissero, French Bros., McCarthy and Levering, Plinthe Miller and Co.; special, (M. P.), Francis X. Bushman and Beverly Bayne in "A Pair of Cupids."

LOEW'S (J. Bernstein, mgr.).—Jimmy Britt, Douglas, Flint and Co., Margie, Prince and Girls, Guillianni Quartet, Curtis' Canines; special (M. P.), Alice Brady in "The Whirlpool."

STAR (Dan F. Pierce, mgr.).—"Oriental Burlesquers." Next, "Razzle Dazzle."

GAYETY (F. W. Busey, mgr.).—"Golden Crook." Next, "London Belles."

ALLEN (J. & J. J. Allen, mgrs.).—Marguerite Clark in "Out of a Clear Sky."

STRAND (Clarence Robson, mgr.).—Charles Ray in "Nine o'Clock Town" (first half); Marguerite Clark in "U. T. C." (second half).

An innovation at Shea's is the girl ushers in natty uniforms with brass buttons.

## WASHINGTON, D. C.

By HARDIE MEAKIN.

KEITH'S (Roland S. Robbins, mgr.).—Valeska Surratt, repeated big; Janet Adair, great; Bob Hall, hit; Hormine Shone and Co., very well liked; Harris and Morey, went big; Stephen O'Rourke, successful; Robbie Gordon, opened to applause; Collins and Hart, closed to seated house.

NATIONAL (William Fowler, mgr.).—"The Riviera Girl" opened Sunday night for a return visit.

SHUBERT-BELASCO (L. Stoddard Taylor, mgr.).—Mme. Bertha Kalisch in "The Riddle


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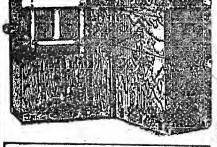

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Woman," with a great supporting cast which includes Robert Edeson, A. E. Anson and Albert Brunning. Monday night opening.

POLI'S (C. J. Harris, mgr.).—Barney Bernard and Alexander Carr in "Business Before Pleasure." Big opening Sunday night; could stay for two weeks from indications. Sue McNannamy received excellent notices in the feminine lead.

LYCEUM (M. Thomashecksey, mgr.).—"The Pennant Winners."

COSMOS (B. Brylawski, mgr.).—"The Little Burglar"; Weber and Elliott; The Royal Gascognes"; Mr. and Mrs. W. O'Clare; Arthur Rigby; Hanlon and Clifton; "Rick" Manhattan.

LOEW'S COLUMBIA (Lawrence Beatus, mgr.).—Films.

Harrison Fisher is to aid the Q. M. boys at Camp Meigs in their forthcoming production, "Atta Boy." Mr. Fisher is going to design that cover for the program, telegraphing to the effect that he would be proud to do so, the telegram being read while the boys were in rehearsal by the commanding officer, Col. D. H. Ginty, Oct. 26 has been set for the show at Poli's Theatre.

T. Arthur Smith is closing his final contracts for the concert season held here every winter under his management. Maggie Teyte, soprano, and Umberto Sorrentino, tenor, being signed last week.

# NEWS OF THE FILM WORLD

David G. Rodgers, former manager of the American, has been appointed manager of the United office in Minneapolis, Minn.

The Horkheimers have sold the foreign rights to 14 of their pictures to the Export & Import Film Corp.

A release is being made of the Metro feature, "The Shooting of Dan McGrew," starring Edmund Breese.

"The Sins of the Children," to be produced by B. S. Moss, will be directed by John S. Lopez. Work began this week.

D. W. Griffith's "Hearts of the World," which opened at the 44th Street April 4, will end its run Oct. 5.

For the first time Mae March will play a dual role in her coming Goldwyn feature, "Hidden Fires."

Florence Turner arrived in San Francisco last week. She goes to Los Angeles, where she will do a war film, "The Patriotic Mother."

Bessie Barriscale has entered into an arrangement with Robert Brunton Productions Co. for appearance in eight pictures, to be distributed via Hodkinson service.

Carmel Myers has started work on her latest Bluebird feature, "The Beautiful Mongrel." Rodolphe de Valentina will be Miss Myers' leading man and Paul Powell will direct.

"The Lure of Luxury," the Bluebird feature formerly entitled "The Bargain True," featuring Ruth Clifford, has been scheduled for release Oct. 7.

Thomas A. Persons has been engaged as studio manager, and in the future he will be in direct control of all productions in which Doris Kenyon appears for De Luxe Pictures.

Barbara Castleton, a former World star, has been engaged to support William Faversham in the Artcraft feature, "The Silver King."

The Liberty Feature Film Co., of San Francisco, began work on its second feature, which they have titled for working purposes, "Don't Bite the Hand That Feeds You."

The picture rights of "The Belle of New York" has been purchased by Select. The leading role will be played by Marion Davies. Work on the scenario will be started immediately.

William S. Hart came into New York this week from Chicago, where he stopped off for a short stay. Hart's jump East at this time is stated as being officially arranged in behalf of the new loan drive.

George M. Cohan is about to undertake his second Artcraft picture under his second year's contract with Famous Players-Lasky. There is some talk about it being "Forty-five Minutes from Broadway."

With the completion of "Sick 'em Sam" for the next Liberty Loan Drive, Douglas Fairbanks has started work on a propaganda picture to be used during the Fifth Canadian Victory Loan.

Robert Marks will put on the dances in "Listen Lester," the forthcoming musical farce by Harry Cort and George E. Stoddard, with music by Harold Orlob, which John Cort has in preparation. It will feature Emma Carus.

Owing to the difficulties attending the production of "The Goddess of Lost Lake," a Robert Brunton production starring Louise Glaum and scheduled for release Oct. 30, a Bessie Barriscale feature, "The Heart of Rachael," completed for several weeks, will be released in its place.

"The Birth of a Nation" syndicate, organized to handle a series of special features, has purchased the rights for the United States to "Mickey," with the exception of New York State, which was sold to the Magnet Film Exchange. The picture was owned by W. H. Productions.

Emmy Wehlen is working on a Metro picture called "Sylvia on a Spree." In her support are W. I. Percival, Frank Currier and Eugene Acker. Another Metro picture in the process of filming is "Kate of Kentucky," May Allison has the stellar role and Robert T. Thornby is directing.

Evelyn Nesbit, in "Her Mistake" and the rest of the special productions released by the Producer's Distributing Corporation, embodying Frank Hall's plan of features at fixed rental prices of ten, twenty and thirty dollars per day, will be distributed through independent exchanges in the east and through the General Film Company in the west and south.

Bert Lytell has started work on "The Spenders," his sixth under Metro. The picture is being made in Hollywood, Cal. It is from a story by Frederick Orin Bartlett, which appeared in the Saturday Evening Post. In the company are a young woman called Clara Morris, Thomas Jefferson and William V. Mong. Charles Swickard is directing.

Forthcoming Metro releases are "Little Miss Moneybags," starring Francis X. Bushman and Beverly Bayne, Charles J. Brabin, director; "Oh, Amigo!" starring Viola Dana and directed by John H. Collins, and "Five Thousand an Hour," starring Hale Hamilton in a picturization of the George Randolph Chester novel and directed by Ralph W. Ince.

"Wilson or the Kaiser?" will be the title of a new propaganda picture made as a Screen Classic, Inc., and released through Metro. It deals both with the war and reconstruction. Charles Miller is directing. The leading role will be played by Creighton Hale. Others in the company are Margaret Aston James, Maggie Weston and Charles Edwards.

Norma Talmadge's next picture to be released is called "The Forbidden City." It will be shown at the Rivoli Oct. 6. It was made under the direction of S. A. Franklin and tells a Chinese story. Thomas Meighan is her leading man. The picture was taken all over the state, part of it in Chinatown, where 100 Chinese girls were unearthed (probably more or less literally) for extra work.

Upon completing "Allies," Carlyle Blackwell and Evelyn Greeley, now working on that World feature, will be starred in "The Forest Rivals," the next World feature in which they will appear. With them in the cast will be Jack Dunmier, Johnnie Hines and Albert Hart. Dell Henderson will direct. Other World pictures being made are "The Love Defender," with June Elvidge, Madge Evans and Frank Mayo, Tefft Johnson directing, and "What Love Forgives," starring Barbara Castleton and including Mme. Myrtle Wagner White of the Chicago Opera Company.

Lieut. Cleaves Kinkead, U. S. A., author of "Common Clay," the Broadway success of two years ago, filed suit in the Supreme Court Sept. 21 against A. H. Woods, the producer, for an accounting in the royalties of the play mentioned. The author alleges that no accounting of the receipts from his play had been rendered him in the last year or so. In the motion picture rights, he had half interest, also the stock production rights, and lastly, the Yiddish rights, which Max Gabel acquired. Kinkead is certain something is coming to him.

## ORDERED TO TAKE OUT LICENSE.

Joe Jermon was brought before Magistrate Corrigan in the West 54th Street Police Court Monday morning on complaint of the Commissioner of Licenses.

Attorney Jacob Weissberger, acting for Frank Cook and James Savo, filed the complaint at the Commissioner's office and the charge was preferred by Deputy Commissioner Whalen. Attorney Weissberger acted as the Commissioner's counsel. Defendant was represented by Attorney Joseph Dennenberg.

It was alleged that Cook and Savo signed a managerial contract with Jermon to represent them in securing theatrical employment. The latter booked them with Jacobs & Jermon, charging Savo five per cent. commission and Cook $10 a week. It developed Jermon had no agency license. The magistrate ordered defendant to take out a license forthwith or he would accept the complaint.

By advice of his attorney defendant immediately applied for an agency license. Attorney Weissberger says he will, on behalf of his clients, sue for the recovery of the moneys paid Jermon by his clients, amounting to about $1,000.

## TOURNEUR'S NEW ONE.

Maurice Tourneur's second production will be ready in a fortnight, when it will be given a Broadway showing.

The picture is tentatively called "The Woman."

In the cast are Paul Clerget, Ethel Haller, Faire Binney, Gloria Goodwin, Chester Barnett, Flora Revalles.

It is in seven reels.

## FOUR-MINUTE MAN HELD OUT.

Providence, R. I., Sept. 25.

Last week when the Four-Minute men awarded the Government certificates to the various theatres here where Four-Minute Men had been permitted to speak, the Gaiety did not receive one of these. Jacob Conn, manager, has made a vigorous protest claiming, the Four-Minute Men have used his theatre at all times, and claims that order by which he fails to get a certificate is a slap at his patriotism.

The Gaiety is rented on Sunday nights to the People's Forum where Socialists and other speakers give addresses followed by brief five-minute discussions. The People's Forum has caused the Department of Justice officials here much concern in the past. According to Mr. Conn, the explanation given by the chief of the Four-Minute Men is that this theatre is not given over to the exclusive use of the Government. Mr. Conn, however, is not satisfied with the explanation.

## INCORPORATIONS.

**William Fox Theatre Co.**, Manhattan; $10,000; N. Frankel, C. W. Ames, S. E. Rogers, 622 West 141st Street, Manhattan.

**Federal Photo-Plays**, Manhattan, $50,000; H. L. Geller, R. Reubens, T. Kearney, 128 Broadway, New York.

**Mocar Motion Picture Corp.**, Manhattan, $25,000; M. Sulsberger, E. Egan, I. Enselman, 38 Park Row, New York.

**W. M. Productions**, Manhattan, amusements, $5,000; W. & W. Morris, Jr., A. Lastfogel, 55 Lenox avenue, New York.

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## DESERT LAW.

Rufe Dorsey ................ Jack Richardson
The Stranger ................ George Pearce
Donald McLane ................ Al Whitman
Julia Wharton ................ Leotta Lorraine
Sheriff ................ Ray Hanford
Deputies...... Bert Appling and James Farley
Logan ................ Phil Gastrock
Jim ................ Joe Singleton
Dick ................ Leo Pearson
Buck ................ Curly Baldwin

Thrills galore are found in "Desert Law" (Triangle). There is little change for great variety in pictures of the "Wild West" type, as life there, according to the screen at least, is not complex and men, motives and emotions are primitive.

Donald McLane incurs the hatred of Rufe Dorsey simultaneously with the winning of the affections of Julia Wharton. Rufe is the boss of the country and is surrounded by a body of henchmen as unscrupulous as himself. When it is learned that Donald has discovered crude oil flowing like water on his property, his chances for a long life are not improved. So Donald is speedily "framed," a man being shot at in a crowd and immediately dragged out of sight. He is said to be murdered and Donald is branded as the culprit. It all seems a little thin, but it gives the legalized outlaws a motive for putting him out of the way. So he is arrested and sentenced to death without delay. But Julia has written the governor for help and in response a man in plain clothes arrives. Learning the true state of affairs, he sends a telegram in code for help. Donald is rescued and goes to the Wharton ranch, where the plain clothes man also seeks safety. Barricaded in the house, they fight desperately with the outlaws, who surround them. But at the crucial moment four automobiles crowded with soldiers arrive, Rufe having been killed in the meantime. It being discovered that Donald did not commit the murder of which he is accused, he is let free to bore for oil and make love to Julia.

The parts are well played. Al Whitman as Donald shows himself to be both a horseman and fighter, while Jack Richardson makes a villainous villain.

Direction and photography both of a high order.

## THE EMBARRASSMENT OF RICHES.

Elizabeth Holt ................ Lillian Walker
John Russell, philanthropist.... Carl Brickert
Wm. Gildersleeve, banker...... John Costello
Bobby Gildersleeve, his son... Edward Keenan
Count Orloff ................ Henry Sedley
Leighton Craig ................ Edward Roseman
Mrs. Goodwin ................ Harriet Ross
Alma ................ Reeva Greenwood
Miss Partridge ................ Peggy Lundeen
Ted Phelan ................ Howard Truesdale
Jim Connors ................ John Dillion

Sentiment, heart interest and a few dramatic touches are woven into this extremely pleasant five-reel comedy in which Lillian Walker is featured, and produced by her own organization. It was shown privately.

The subject is treated in a novel, natural fashion, and one that will make an appeal. Not the slightest strain upon one's credulity and the ending is the logical outcome of a sequence of plausible events. The story is by Louis K. Anspacher, Roy Somerville wrote the scenario, while Edward Dillion did the directing.

The photography and lighting are satisfactory and in the latter reels some fine houses and gardens have been requisitioned, all fitting in comfortably with the locale. While lacking novelty, at least in pictures, the story is interestingly unfolded and has to do principally with a young woman who is changed overnight, through the death of a distant relation, from Lizzie Holt, a sweat shop worker, to Elizabeth Holt, heiress.

Elizabeth Hold (Miss Walker), who said she was tired of being poor and craved riches, has a terrible time with her money and has to assume the role of her own private secretary before the man with whom she is in love will favor her with his attentions. He is one of those altruistic young persons who does settlement work, and at first scorns to marry Elizabeth, when he discovers her identity and she has to fairly throw herself at him before he will accept her. Miss Walker acts with pleasing simplicity in both roles. In fact, one is more interested in the star than in the story.

There is no lack of action. A gambling house raid in which some society slummers are caught and one or two good scraps, tone down the slight tendency to overdo the society end.

## VIVE LA FRANCE.

Jenevieve Bouchette, picture actress, Dorothy Dalton
Jean Picard, army cinematographer, Edmund Lowe
Captain Heinrich May........ Frederick Starr
Colonel Beuchier, French officer. Thomas Guise
Pierre La Gal, French peasant.. Bert Woodruff

Many pictures of late dealing with German atrocities, but for sheer harrowing realism, with thrills thrown in, few have equalled the above, in which Dorothy Dalton is featured by Paramount, shown privately last week.

The story was written by H. H. Van Loan and the picture made under the direction of R. William Neill. Technically, Mr. Neill has turned out an excellent production and the photography has been handled in masterly manner. Miss Dalton is Jenevieve Bouchette, a picture actress. Learning her aged parents had been murdered by German troops in their home at Deschon, France, she returns to her native town, and meets Jean Picard, an army cinematographer, who has been her leading man in pictures in New York, and with whom she was in love when he left to join the French Army.

The tortures Miss Dalton receives at the hands of the Germans, particularly a captain of the Huns, is appalling, and the agony she suffers is depicted in every line of her face. of the Huns, is appalling, and the agony she the spectator is kept at a tension almost painful.

Miss Dalton is seen at her best in this picture. The scene in which she exposes her breast on which the Hun captain has imprinted the "cross of shame," to her lover, is a dramatic climax which it would be hard to equal, even on the speaking stage. Miss Dalton has a small but carefully selected company, all the members doing excellent work. Edmund Lowe, who takes Jean Picard, is a manly looking chap and acts in a straightforward manner which carries conviction.

## BEANS.

Betty Brewster ................ Edith Roberts
Her Father ................ John Cossar
Ellis ................ Harry Carter
Wingate ................ Charles Gerrard
Glendon Kirk ................ Lewis J. Cody

Betty Brewster will have none of pink teas or tangoing. Upon leaving finishing school she yearns to work in her father's bean cannery but, thwarted in this by her unconvinced parents, she contents herself by writing advertisements for the beans.

Betty's father is a bean magnate and Ellis is a business rival. Wingate, her father's secretary, is in the pay of Ellis. Brewster holds certain options which he wishes to renew as they are about to expire. The papers must be in San Francisco on a certain day before a certain hour.

The picture, a Bluebird feature, is one of those stories of a chase in which the hero—or heroine in this case—arrives just in time, on the tick of the clock.

Betty is the emissary, as her father is suddenly stricken with gout. She is to meet Glendon Kirk, her father's lawyer, whom she has never seen, at a certain junction. But Wingate, the perfidious secretary, whom she has never seen either, boards the train and impersonates the lawyer. He gets the papers before Kirk's arrival, and makes Betty believe that Kirk is he—Wingate. So Betty contrives to get Kirk off the train at a way station where they are both left behind. They become involved in all sorts of difficulties. Wingate, finding that he has taken the wrong package from Betty, comes back and denounces her as a thief. She and Kirk are thrown in jail while Wingate departs for San Francisco in an automobile.

Betty and Kirk escape in another car which they have stolen. They arrive at a road house where their car is recovered by the owner. Wingate is here too, and Betty gets the papers again. Here her father comes in a car and picks up Kirk while Betty goes ahead on a motorcycle. She falls off and Wingate recovers the papers. Then a thrilling chase commences, on and off ferries and over bridges, until finally Wingate staggers into the office where a meeting is being held. He produces the papers which prove to be Betty's bean advertisements. Again he has taken the wrong papers.

And Betty totters in on the minute with the papers, closely followed by her father and Kirk. Her father makes her his manager, while Kirk persuades her to let him be her partner.

It is an amusing story, full of snap and action. It combines comedy and melodrama and provides a diverting and original picture.

Edith Roberts, as Betty, is a most daring young woman as well as a good actress, while the rest all pass. Direction and photography excellent.

## THE MARRIAGE RING.

"The Marriage Ring" is styled a Thos. H. Ince production, with Enid Bennett starring. It also has Fred Niblo's name on the initial reeling as being the director, and it was some strenuosity that Niblo put his wife through as Miss Bennett in private life is Mrs. Fred. Niblo's work on this Paramount picture stamps him as a director of merit, with prospective subjects sure to show improvement. His long companionship with things theatrical stands him in good stead, and he shows a deft touch here and there of details that makes the entire production stand out.

Miss Bennett was never seen to better screen advantage than in this subject. All the way she not only makes a sweetly, womanly appeal to the men out front, but also endears herself to the women by the natural way she handled the role of the unhappily married woman.

It is a war picture in the sense that the entire theme is founded upon the German spy system, and that it spreads propaganda of the American type that means one thing—the utter rout of militarism and the extermination of the Hun-murdering army system. For this the scenario is to be praised, although there is not a single uniform shown or anything tending to create the impression that all patriotism runs to life in designated military-wearing apparel. So that the picture could have a picturesque setting that would be mighty nice and attractive on the screen the cameramen get plenty of scenic action on Hawaiia. The picture starts in the States and ends in the far west, with the atmospheric environment of the kind that helps put a picture over.

The story is pretty well connected with sufficient villainy to sustain a high tension throughout.

The cast for the most part is up to the Paramount standard. Miss Bennett is splendidly supported by Robert McKim as her cruel, tyrannical, drink-loving husband, and Jack Holt as the sugar planter. Maude George was a hardworking Hawaiian girl. Lydia Knott was entirely satisfactory. Other roles were also capably handled.

Scenically the picture is one of the best of the season, and photographically superb, the water scenes and the Hawaiian views being exceptionally good.

The story at times has a sort of "Bird of Paradise" intent. In firing the plantation the villain, the girl's husband, unconsciously sets fire to himself, and, while ablaze, plunges headlong over a cliff. Uncanny and horrible, perhaps, in conception, but a deserving fate for one of the despicable German type as depicted in the screening. Director Niblo may have had his doubts about the effect, but "good, good" could be heard throughout the house. "The Marriage Ring" and Miss Bennett are well worth while anywhere the flags of the Allies fly.

*Mark.*

## OUT OF A CLEAR SKY.

Countess Celeste de Bersek.. Marguerite Clark
Robert Lawrence ................ Thomas Meighan
Uncle Dryck ................ E. J. Radcliffe
Crown Prince ................ Raymond Bloomer
Boy ................ Bobby Connelly
Father ................ Robert Dudley
Steve ................ W. P. Lewis
Granny White ................ Maggie H. Fisher
Governess ................ Helen Montrose
Valet ................ Robert Vivian
Mamie ................ Nell Clark Keller

Relatively speaking, "Out of a Clear Sky" is far from being among the best of the long list of Marguerite Clark film successes. In it she has comparatively little to do but look cute, which, of course, she does.

The story is by Maria Thompson Davies, directed by Marshall Neilan, his final Paramount effort, which is not distinguished for directorial brilliancy. It seemed as if the director regarded the story as hopeless and just trailed along.

Miss Clark has the role of a Belgian countess who gives up title and wealth, running away to America to avoid marrying a German prince. Her uncle follows in quest of her and she seeks refuge in the mountains of Tennessee. There she encounters a young and handsome land owner who aids her to escape her relatives. The house in which she is hiding is struck by lightning and on finding portions of her clothes in the ruins, it is believed she is dead. By rare good fortune she had just left the premises, and her uncle departs in the belief she is dead. Then she does some more cutey-cutey stuff in attempting to qualify as a housewife in order to annex the young land owner for a husband.

Thomas Meighan is the hero, E. J. Radcliffe the conspiring uncle, and there is a supporting cast of equally competent players. But they had so comparatively little to do the entire effort seemed wasted.

*Jolo.*

## THE CRAVING.

Alia Kasarib ................ Peter Gerald
Beulah Grey ................ May Gaston
Carroll Wales ................ Francis Ford
His Brother ................ Duke Worne
His Mother ................ Jean Hathaway

A strange picture is this Universal feature, "The Craving," in which Francis Ford plays a fantastic, drink-sodden creature. There is not much plot, nor is there a lesson tangibly taught. The picture is a fantasy, dealing with the sins of the flesh, and the power of the mind. Tricks and illusions are shown on the screen, but the photography is not particularly extraordinary. The picture was shown at the Broadway Theatre.

Carroll Wales (Francis Ford) is a chemist who has discovered the formula for a high explosive. This secret Alia Kasarib wishes to learn. He uses his ward, May Gaston, who is under his hypnotic power, to tempt Wales with liquor, knowing that he has formerly been addicted to drink, but had overcome it.

Wales returns to his former mode of living. Kasarib gains the ascendency over him and learns the secret. Wales' spirit is taken on an imaginary trip over battle grounds and through scenes of lust to show him the pitfalls that await slaves of the flesh. So Wales awakens a changed man. He goes to the laboratory of Kasarib, where there is a struggle, during which an explosion kills Kasarib. And the ward and he are then released from Kasarib's influence and free to marry each other.

Several novel effects are secured in the illustration of some of Wales' hallucinations. He toys with wine glasses and bottles in which women dance in wild abandon, and he curiously picks the wriggling figures up in his fingers. But one wonders what it is all about.

Mr. Ford does his best work when he is supposed to be drunk, although the picture affords little chance for acting. Mr. Ford did his own directing.

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## KILDARE OF STORM.

Taken from the novel of the same title, "Kildare of Storm" is a Metro release, starring Emily Stevens. It is such a picture as could be looked forward to with Miss Stevens the principal attraction. She plays Kildare's wife, resulting from a marriage of convenience. Mrs. Kildare likes a doctor and the doctor likes her. But that is all. Kildare thinks otherwise, however. Firstly, because he finds a note written by his wife to the doctor, and secondly, his wife has always repulsed him. Upon obtaining the note from a servant he goes after the doctor and is killed —by the servant girl, although the doctor is sentenced to life imprisonment for the murder. After five years he is pardoned. After some more years he meets once again Mrs. Kildare, just after the servant girl confessed. As the doctor had been waiting for something like this, he way was then cleared for the marriage of the doc and Mrs. K. When the doc left prison, pardoned, he wouldn't even see Mrs. K. Said the world still believed him to be a murderer. So he went to doctoring in a little way from the Kildare home. The doc always lived a little ways from the Kildares. In the first reels Mrs. Kildare would ride on horseback to the doc's home in the daytime and walk over there at night. She probably thought more of the horses than she did of her feet. In the fifth of the five long reels, the servant said the doc only hit Kildare once with his riding crop, while she hit him twice. There's quite a lot of unimportant detail worked out, and some excellent individual acting. Miss Stevens appears to have grown heavier before the screen, and in this picture younger as the film progresses, although there are a couple of long lapses. The book may have had enjoyed popularity—the picture won't. It's too commonplace. *Stone.*

## A WOMAN OF IMPULSE.

La Vecci.....Lina Cavalieri
Nina.....Gertrude Robinson
Count Nerval.....Raymond Bloomer
Phillip.....Robert Cain
Mme. Gardiner.....Ida Waterman
Dr. Paul Spencer.....Leslie Austern
Mr. Stuart.....J. Clarence Handysides
Mrs. Stuart.....Matilda Brundage
Cleo.....Corinne Uzzell

Lina Cavalieri in "A Woman of Impulse" (Paramount) again proves herself an actress as well as merely a beautiful woman. It is a part well suited to her temperament and talents. The picture was seen at private showing. It tells the story of Leonora, the daughter of a poor lace-maker, possessed of a beautiful voice but with no means to cultivate it. Discovered by Mr. and Mrs. Stuart, wealthy Americans, Leonora and her sister, Nina, are adopted by them upon the death of the girls' mother. After studying Leonora becomes a famous prima donna known as La Vecci. Leonora meets a Spanish nobleman called Count Nerval who wishes to marry her, but she hesitates owing to his jealous nature. When his American cousin, Phillip, pays court to Leonora, Nerval persuades her to consent to his suit and they are married.

On the way to America the younger sister, Nina, meets Dr. Paul Spencer, and they fall in love. Phillip, back in America, persuades his mother to invite them to their home in New Orleans. This she does against her will. Phillip failing in his renewed attentions toward Leonora, turns to Nina. But Nerval has again become jealous of his wife. Learning that Dr. Spencer is on his way to see Nina, Leonora goes out in the garden one night to tell Phillip she will be unable to keep an engagement with him. He snatches her in his arms and Leonora stabs him with a hair ornament—a miniature dagger. Nerval has seen the struggle from a distance and misunderstood it.

Phillip is found dead, stabbed in the back. Leonora is accused, but when Dr. Spencer arrives he shows that it would have been impossible for Leonora to have stabbed him in such a position. Then Cleo, a Creole domestic, confesses that she stabbed Phillip because she was jealous of him.

While the picture is cut to fit Cavalieri, and does fit her, she is capable of doing bigger and heavier things. The support is an excellent company. Especially good are Ida Waterman as Phillip's mother, Corinna Uzzell as Cleo, Raymond Bloomer as the Count and Robert Cain as Phillip.

The direction, photography and scenery pass.

## THE WINDOW OPPOSITE.

Helen West.....Leah Baird
Peggy Harmon.....Violet Palmer
Mrs. Palmer.....Matilda Brundage
Molly.....Florence Sottong
James Manley } .....James Morrison
Aguinaldo }
Robert West.....Harry Burkhardt
Sidney Holmes.....Edward Mackey
John T. Manley.....Joseph Burke
Martin Cross.....Ben Hendricks

In "The Window Opposite," starring Leah Baird, Ivan has made a picture which promises thrills at the outset, but which is too long and greatly inclined to drag in spots. It could scarcely have been written for Miss Baird, as her part is by no means the stellar one.

In the window of the title a murder is seen committed. In the dead of night, against the bright light within, a hand clutches a long dagger, stabbing a person out of the range of vision. The effect is very good.

Next door to the house of the tragedy lives Helen West with her drunken husband, Robert. And here comes Sidney Holmes, an old friend, to visit them. He sympathizes with Helen in her neglected state. In the next house lives John Manley, whose son wishes to marry Peggy Harmon, Mrs. West's sister. Her mother opposes the match, and the two attempt to elope. Manley goes to his father and asks for funds, refused. So the son takes lodgings outside and goes to work.

Shortly after the father is found stabbed to death. Manley is arrested, charged with the murder, and found guilty. He is supposed to have been seen leaving his lodgings late on the night of the murder, and to have returned some time after. Through the efforts of Peggy a famous criminologist is consulted, and he eventually traps Aguinaldo, a Philippino servant in the house, into a confession. This he does with the aid of a medium who utilizes his illusions in the man's room in the night to terrify him into a confession. The person who saw the hand in the window is Holmes, and it is he who tells the criminologist the hand was brown.

Helen West had walked in her sleep the night of the murder, had fallen and been stunned without waking, and West carried her back to her room. Here he saw the murder, and rather than compromise Helen prefers to let Harmon suffer.

The drunken husband considerately dies, and the two couples are at last free to marry. It turns out that the Philippino servant was old Manley's own son by a Philippino woman whom he had later deserted. The son had come there with the express purpose of revenge.

The picture has been made with infinite care and attention to detail. The lighting is exception, as there are many night scenes and, ghastly effect admirably secured. Miss Baird does what she can with her role.

The honors go to James Morrison in the dual role of young Manley and the Philippino. It is a fine piece of differentiation. He appears alternately as a fair young American and as the swarthy Philippine, yet keeping the similiarity in appearance which is essential to the plot.

The company is of uniform excellence and the direction good.

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Frank Griffin, comedy director associated with Lubin and later with Keystone and Sennett for many years, is now with L-Ko.

Raymond S. Peck has been appointed manager of the Mutual branch at Montreal, succeeding Basil Horsfall.


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# MOVING PICTURES

## COME ON IN.

A comedy, of enlistment before the draft, with Ernest Truex and Shirley Mason starred. There are laughs in the picture and in the captions. Not many, but some of the laughs are real hearty ones. Especially is that so when Mr. Truex is rejected through his size. He is one-half inch short, 60½ inches in height instead of 61. Despondent and on the way to the river to destroy himself, he bumps into a German. Angered, the Dutchman hits the little fellow over the head, breaking a bottle. With the bump raised by the bottle, Truex rushes to another recruiting station, passing his height raised by the bump to 61 inches. There are other comedy points, mostly extravagant ones, burlesque or grotesque, as you may see them, written into the scenario by John Emerson and Anita Loos. The film tells how Truex was advanced to a sergeancy and later to a lieutenancy when he rescued the colonel of his regiment, who was the uncle of his girl. The colonel had been snared by a band of German spies, one of whom was in Truex's company and also in love with his girl. The spy married the girl, but her husband was arrested while starting on their honeymoon to Atlantic City. Truex did that, after saving the colonel. It's a comedy film, built to fit Truex and his stature. It does both and is mildly amusing. Truex is called "Riddle" in the picture, but as none of the captions ever say "very good, Riddle," that may be overlooked. But the captions have a large portion of the fun burden. Were the comedy story more legitimate and less travesty, it might have been better. "Come On In" (though a poor title) is a good first try for Truex. He would be a worth while as a film comedian with proper material. "Come On In" merely makes you long for the next one, to see if Truex is found or a new alarm, for there is no telling which in this feature. Miss Mason doesn't figure. She's just billed as her importance. *Sime.*

## THE WHITE LIE.

Dorothy Kingsley.....Bessie Barriscale
Mary Jane.....Mary Jane Irving
Gordon Kingsley.....Edward Coxen
Frank Mason.....Charles Gunn

Dorothy Kingsley tells what is termed a white lie when she tells her husband that he is the father of a child to which he bears not the slightest resemblance. It is some kid. But things are not quite so shocking as might be supposed. The name of the picture in which Gordon Kingsley rocks another man's child is "The White Lie," and Bessie Barriscale plays Dorothy Kingsley, the young woman who tells the pains untruth.

Frank Mason calls on Dorothy during her husband's absence, and from their conversation it is learned that Mary Jane, the infant daughter, is Mason's child. Kingsley returns home soon after and tells his wife that he has ordered a man named Frank Mason to draw plans for their new home. Dorothy registers guilt so completely that only a blind man could fail to notice it. Frank comes to dinner and both he and Dorothy behave as if they were trying to tell Gordon the truth in pantomime. The climax comes when Dorothy calls Frank on the telling him she must see him, and that she will come at once to his apartment. She goes, but someone has been there ahead of her. Frank, it seems, is a reformed crook, and when some of his former cronies are caught turning a trick one of them enters his apartment, thinking he has "squealed," and stabs him in the back. Gordon, suspecting something wrong, follows his wife, arriving before her. Detectives find him bending over the dead man. Then Dorothy arrives, while the others hide in an adjoining room. Put through the "third degree," she finally tells one of the men that the dead man had been a school friend, that during her husband's absence in Europe she had found him breaking into her house, that she had reformed him and helped him and his wife, and when the latter died she had adopted the child and passed it off to her husband as her own, as she is unable to have any. She is allowed to go home and her husband, quite reconciled, follows when the man who committed the murder is captured and has confessed.

The characters in the picture are as well played as could be expected, considering how overdrawn and very improbable the whole thing is. As far as popular interest is concerned "The White Lie" should be a success, and that is the main thing.

## THE APPEARANCE OF EVIL.

Maida Brown.....June Elvidge
Louis Letchworth.....Frank Mayo
Gordon Brown.....Douglas Redmond, Jr.
Harold Brown.....George Macquarrie
Miss Spurgeon.....Nora Cecil
Elsie Quimby.....Inez Marcel

In this World feature, shown privately, June Elvidge, the star, is seen to advantage in a congenial part and in a picture that is interesting, original and well told. It is the story of Maida Brown, who comes to Bayport, a small suburb, with her small son and takes a house.

Louis Letchworth pays frequent week-end visits to Maida and the two make such elaborate and unending love that the servants and the whole village are scandalized. From their remarks, in the sub-titles, the spectator knows that the two are married, but the villagers don't. Maida's reason for wishing to keep the state of affairs a secret in the face of so much that is unpleasant is for a time inexplicable.

Louis has borrowed, through his lawyer, $100,000 from a mysterious benefactor to promote an aeroplane factory. The scheme is a huge success and he is soon able to repay the money. It is made plain early in the picture that Maida herself loaned the money. If this were not shown quite so soon there would be an opportunity for a stronger denouement to the story.

By the terms of her late husband's will Maida will lose her entire inheritance if she marries again. When asked if she is married to Letchworth she denies it. Then her husband's family threaten to take away her child on the ground that she is unfit to bring him up. So Maida confesses her marriage. But there are no proofs. They were married in Belgium soon after the invasion and destroyed their certificate for reasons of safety. The only witness was an old sacristan with a beard and a scar on his face. Louis sketches him from memory.

It is known that there are some newly arrived Belgian refugees in New York. Suddenly Louis' lawyer appears with the very old sacristan. He swears to the marriage and Maida is given her proper legal status. It appears that she has kept her marriage a secret, to draw the money from her late husband's estate to finance her present husband's scheme. But now he is able to pay that back. Then the lawyer brings in the old witness and slowly pulls off beard, moustache and scar. It was all clever make-up, the man being an old time character actor who has never seen Belgium. But nobody is the wiser.

In addition to June Elvidge, Frank Mayo and Clay Clement, Jr., are good in the principal male roles, while deserving of special praise is each and every one of the different types of villagers. The direction is good, and the whole picture, if far-fetched, decidedly amusing.

A feature of J. Stuart Blackton's picture, "The Common Cause," now being filmed under the auspices of the British-Canadian Recruiting Mission for distribution by Vitagraph, will be the British tank "Britannia." The tank, which will be seen in action in several scenes, was operated for the picture by Capt. Richard Haig of the British Army, who was in service with the "Britannia."

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## THE STEPPING STONE.

A Triangle five-reeler, starring Frank Keenan with Mary Boland. It is not likely a recent release and was caught for a one day showing at the Stanley, New York.

There's not much to the picture, other than Mr. Keenan's fine playing. Perhaps Miss Boland would have loomed up more brilliantly with more to do it with. A noticeable performance was given by the unknown vacillating husband, who was raised to prosperity and dropped to despondency in the first two reels.

The story is of Keenan as a Wall Street ruler becoming attracted by Miss Boland as the wife of the useless one. He decides to establish the family in wealth and position, suspecting that the husband will walk out when everything is coming his way. The magnate forgot to figure on one thing—and the wife walked out first when she saw the finish, without leaving word where she had gone. The Wall Street man and the husband suspected the wife had killed herself. So the husband killed himself.

About a year after the magnate met the widow in the office of a broker, for a scene that it had taken up about two reels to reach. Then he married her and the picture was over. It could have been told in one reel.

*Sime.*

Monte M. Katterjohn has completed the continuity of his first original story since joining Paramount. Production will start this week.

## THE MANTLE OF CHARITY.

Just when one thinks that there wasn't much of an excuse for making this subject, "The Mantle of Charity" (American) and a Pathe "future," the scenario takes a sudden twist and right hangs in the eye-o comes a climax that is sure to have picture audiences laughing unexpectedly during a scene that is supposed to be as serious as death itself.

The story is old, but this unexpected climax isn't, that is, it hasn't been drummed to death in the pictures. The nice looking young man in the picture is running a charitable organization and seems so wrapped up in the project he unexpectedly meets a charming young woman whom he takes under his charitable wing, and because she has a baby—at least, the little bundle she carries gives him every reason to suspect that it is her offspring—he gives her a job as a stenographer.

In due time he takes it upon himself to believe that her condition was due to an old scoundrel who in truth is her guardian. The audience knows that the girl is as rich as a treasury mint, and that the supposed baby is her pet dog. She goes through with the deception and when she slips a poverty-stricken woman money because the needy one had a baby that was ill, the young man who had denied the fact to charity for reasons best known to his line of investigation learns that she has rendered financial help and fires her out of his office.

This rich girl, known as Norah Malone, opens across the street a competitive organization that rendered aid first and made an investigation afterward. The man had them all rushing back when he tacked up a sign reading that "We help and never investigate."

Then the mother that the girl had helped comes into vision, telling of another climax at home. The drunken father won't go to work and demands that the woman go on the streets and pick up coin that way. The young woman says if the young man of charitable inclinations is half a man he would go up there and whale the everlasting out of the drunken brute. He retaliates, "if you are half a woman, you will come along and watch it." She goes.

Then comes a merry fight. The drunk starts to whale the daylight out of the other man. The latter picks revived courage and sails in, giving the drunk a knock-out punch. As he stands there, looking at his fallen adversary, the mother, the very same woman who had been helped by the rich young man, with a poker gives the young man a k. o. from the rear.

At the private showing this unexpected angle, and it was no doubt meant for a serious twist of the story, caused a loud guffaw from the reviewers present. It's really a genuinely comedy development that will receive laughter despite any intentions of the scenario otherwise.

It is a scenario that jumps a wide ditch at the beginning, leaves much to be imagined and really runs through an absurdly far-fetched channel until that fight, and then the comedy fracas saves the film from doing a Brodie.

There is nothing else to the film. Not much acting. Margarite Fisher is featured. She is the rich young girl with the "disguised baby."

Photographically this American-Pathe answers all purposes, with some of the scenes capitally staged.

*Mark.*

## LAUGHING BILL HYDE.

Laughing Bill Hyde.....Will Rogers
Fonotah .....Anna Lehr
Black Jack Burr.....John Sainpolis
Dr. Evan Thomas.....Clarence Oliver
Joseph Wesley Slayforth.....Joseph Herbert
Danny Slevin .....Robert Cornville
Danny Dorgan.....Dan Mason

Will Rogers, erstwhile lariat thrower, of later years a monologist, makes his debut as a screen star in Rex Beach's "Laughing Bill Hyde," a Goldwyn picture, directed by Hobart Henley.

A new star to fil dom is necessarily a matter of importance to the trade and it should be stated early Rogers is a success. He isn't an actor on the screen any more than he is on the stage, hangs his head in the same manner, comporting himself with the same shambling awkwardness. Nevertheless he reigsters humor and pathos as incisively as his monologs are punctuated with humor. A close-up of him depicting grief over the loss of his pal shows him gulping his "Adams apple," and for the portrayal of humor he has a most engaging smirk.

The star is surrounded by a well selected supporting company with painstaking and intelligent direction. The story is western in locale and is in Rex Beach's best vein. "Laughing Bill" is a man who had been "borrowing" things in the absence of their respective owners since he was ten years old. The tale opens with Bill and his pal breaking jail. It develops later he was doing five years for assaulting his brother-in-law for abusing Bill's sister.

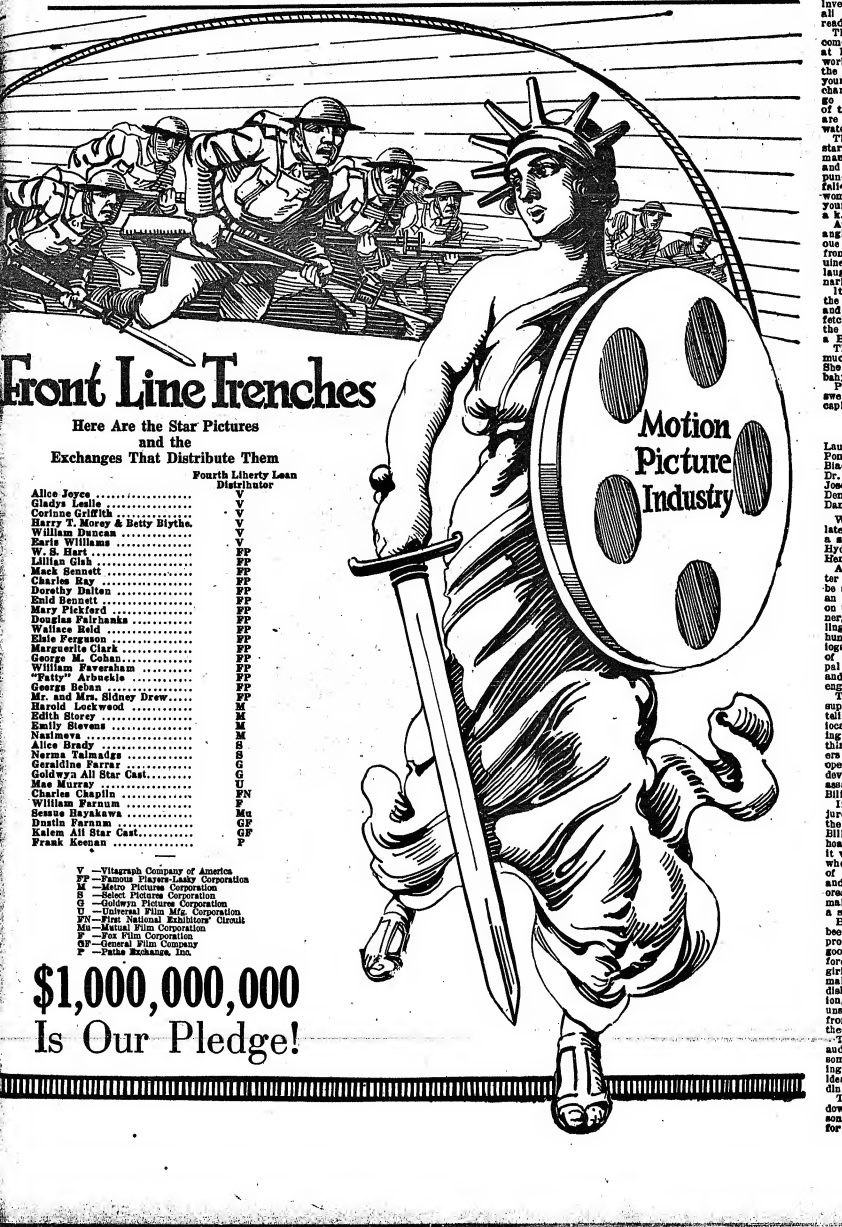
In the escape Bill's crony is mortally injured. He sticks by him, carrying him to the home of a physician. When his pal dies Bill heads for the Alaskan gold fields. On board the ship he is in a stateroom robbing it when its occupant enters. It is the doctor, who determines to reform him and cure him of consumption. Bill is a bad one, morally and physically. A warm friendship is thus created. The doctor has gone to Alaska to make his fortune, being poor and in love with a sweet young girl, who will wait for him.

Bill meets a half breed Indian girl who has been robbed of her mine by an unscrupulous promoter. He in turn is being robbed of a goodly portion of the mine's output by his foremen. Bill straightens things out for the girl and the doctor and wins the Indian maiden for a wife. That he has to resort to dishonesty by "salting" a worthless mine belonging to the doctor and foisting it on the unscrupulous promoter does not take away from the attractiveness of the sympathy for the jail-bird lead.

There is considerable comedy, the Rivoli audience last Sunday afternoon laughing at some of the titles. Rogers makes of "Laughing Bill" a very human individual, not an idealized romantic personage, but just an ordinary mortal with a soul.

The first Will Rogers picture may be set down as a success. If future ones fit his personality as snugly we shall have another star for the screen.

*Yolo.*



### FILM PRESS AGENTS.

Lem Stewart is now handling the publicity for the Triangle.

Bert Adler is general publicity representative for the Inter-Ocean Film Corporation.

Al. Strassman, for some time attached to the press department of the Smith & Golden offices, has been engaged by Louis Mayer to take care of all the press work for the new Anita Stewart pictures.

Ewan Justice, formerly with the Fox, and has just recovered from a long illness, will go to Washington, where he may likely take up permanent work in his line.

Henry MacMahon, in addition to writing the press matter for the Educational, is doing considerable special writing for numerous magazines and monthly publications.

W. J. MacInnes, director of advertising for the War Division of Films, is a former Chicago newspaperman. The war films department have leased three floors at 6 West 48th street, where MacInnes and staff were the first to move in last week. MacInnes is getting out all kinds of general and special stuff for the war film feature, "America's Answer."

In the "Independent," with which is incorporated "Harper's Weekly," appears a series of articles on "Confessions of a Motion Picture Press Agent." The first of the three contributions deals with the inner side of the industry, with some interesting revelations on things in the passing that happened but which heretofore were not published. The name of the press agent writing the articles is withheld, but the writer appears to know all about it.

Lieut. Wells Hawks, commissioned to handle all of the press work for the navy, and who is continually putting all sorts of stunts stimulating recruiting, especially in New York, has the navy film publicity also under his supervision, with a specially designated picture squad.

H. R. Judge, now the general press agent for the United Theatres Pictures Circuit, was with the George Arliss company for five years as manager. He is also a former newspaper man.

Walter Sanford, recently general press representative for Fox, is on the road with George Arliss, managing his tour.

Jack Grey is looking after the press work on the new Houdini serial for B. A. Rolfe.

### COAST FILM NEWS.

By GUY PRICE.

Los Angeles, Sept. 21.

Jack L. Winn, formerly with Cohan & Harris, has been appointed assistant manager of Clune's Auditorium.

B. Heimich, general manager of the Cooperative Film Exchange, Ltd., Australia, was the guest of the Christie Film Co.

Harry S. Northrup has been engaged by Douglas Fairbanks to play Capt. Hodgson in "Arizona."

Frank O'Neill, the cinema commuter, has been rejected by the army for the twelfth time. O'Neill refuses to tell what is the matter with him.

Charles H. Christie is chairman of the picture industry's Fourth Liberty Loan drive. J. C. Jessen will operate the "tank" in Central Park.

J. W. Jeffries has severed his business connections with Vaudette (Los Angeles office). Frank Schroeder succeeds him.

Jay Belasco has orders to report for military duty Oct. 2.

Five Vitagraph companies are due here shortly.

The Reviera has again changed hands. It is now the Victory.

Fred Palmer is in the mountains gathering inspiration for another thesis on scenario writing.

Otto Lederer is the oldest member of western Vitagraph Co.

Tom Bates, character actor, is out of Clara Barton Hospital after several weeks' illness.

While her husband is in France Mrs. Hank Mann is keeping herself busy knitting socks for him.

### Chillicothe Has New Film House.

Chillicothe, O., Sept. 25.

The new Sherman was opened here last week, with the Fox picture "Salome." The house has a seating capacity of 1,000 and has a stage suitable for legitimate productions. J. Elmer Redelle is the manager.

### COUNSEL TO THE GOVERNOR.

William Chilvers, vice-president and general counsel of De Luxe Pictures Corp., was this week appointed personal counsel to Governor Charles S. Whitman. He will spend several days each week at Albany.

Dlando has started work on "A Sawdust Doll" for Baby Marie Osborne, under the direction of William Bertram. Claire DuBrey, Jack Connelly, William Quinn and "Sunny" Sammy are in the cast.

### N. RALPH CAMP DIES.

N. Ralph Camp, until last June manager of Goldwyn's Boston office, died Sept. 24 in Boston of pneumonia, the result of Spanish influenza.

He was ill less than a week. He was 35 years old.

Camp was connected with the film business about one year, and was unmarried.

Thomas H. Ince's "The Midnight Patrol" is to be distributed by Select as a special release.

### FOUR-YEAR-OLD FOR KID FILM.

Chicago, Sept. 25.

Dorphia Browne, the four-year-old who was the conspicuous hit of "The Garden of Paradise," lately at the Studebaker, has signed with Romaine Fielding to appear in a picture called "Mama's Angel Child," by Penny Ross, cartoonist of the Chicago Tribune.

Bryant Washburn's next Paramount feature will be "Saturday to Monday," seen last season on Broadway as a spoken production.


**KLAW & ERLANGER and the SHUBERTS** demonstrated to the "legitimate" theatres the benefits of Circuit Booking. They stabilized the "show business" by ensuring regular, instead of haphazard, duplicated bookings, and benefited both producer and theatre.

**The U. B. O.** stabilized its particular branch of the business both for the houses and the artists and set Vaudeville where it stands today.

**UNITED** goes further. It brings the Picture Playhouses of America into a cooperative Organization so that Exhibitor-Members own and control the **Biggest Circuit in the World.**

**UNITED PICTURE THEATRES OF AMERICA, Inc.**

A National Cooperative Association of Exhibitors

**J. A. BERST**
**President**

Executive Office
1600 Broadway
New York
Branches
Everywhere

# AMONG THE WOMEN

By PATSY SMITH

In "Society a la Carte" a couple of weeks ago was mentioned Jean Ray, the soubret, who was ill at the time. Her understudy was playing the part.

Mr. and Mrs. Addison Fowler have arrived in the east. They do not wish to be associated by their California billing, "The Castles of the West," preferring to be recognized on their own. Despite the similarity of their style, neither has ever seen Mrs. Castle nor the late Vernon Castle, nor are they desirous of imitating them. Master Donald Fowler is an interested spectator along Broadway in his marine officer's uniform, and it is said he is some ambitious little dancer himself.

There is a woman at the Riverside this week who, if properly directed, should be the "Talk of the Town." She is Miss Juliet, a rare, natural mimic, whose wonderful elastic voice makes her "impressions" of celebrities appear realities. Not until it was all over did she appear to notice a big bunch of red dahlias that some admirer had thrown from a stage box. A red net bustle dress was not bad, but not worthy of the artist, and her hair could be arranged more becomingly; and while these were details compared with her work, an exceptional frock and novel staging would work wonders.

Julia Levolos (The Levólos) wore about the prettiest costume of the afternoon Monday. It was pink pussy-willow and turquoise ribbon, made soubret length. The skirt, full and puffy, was doubled up underneath quite to the waist without a suggestion of a hem. A pink and blue mushroom poke had a silver lace brim.

The Wilton Sisters' madonna blue sequin wraps had deep circular collars of ermine, and dainty frilly cherry chiffon skirts had cherry pink sequin tunics, tied down in front with sequin covered tapes. The girls take their voices a little too seriously, especially the talky one, and need new songs. They have the knack of coaxing bows down to a science. Mme. Burnell's net gown and scarf train were appliqued with autumn leaves. A hugh green rope coiled about her body and one arm in an insidious manner.

The Foy girls' East Side muslin "Sunday frocks" were authentically correct, even to the negligible length of the ruffled pantalettes. The amateurish miss in the Bob Matthews and Co. act was in a regimental blue wool, one-piece dress, the tight waist and tucked skirt separated with a wide plain belt of same. A rose velvet turban was encircled and tied with a wide black sash, which hung down the back.

Merle's Cockatoos, flashing an abundance of "merle blue" plumage, and Myrle (of Myrle and Delmar), on the same program at the Fifth Avenue, opening and closing the show the first half, were a slight coincident. Bronson and Baldwin were one of the features. Miss Baldwin's pretty wardrobe of last season looked quite fresh. A black net apron and over-dress trimmed with marine blue sequins covers her pretty blue and silver frock, and her "Jacob's coat" (quoting Mr. Bronson) still shows the "trail of the lonesome spine."

Ethel Clifton in French peasant attire offered a weird tale of devastated Belgium and Hun rape. America has read of all that horror and needs no stage picture of it to spur her on now that she is in the fray.

Fredericka Sims and her orchestra don't seem to belong to each other, as it were. Opening with "If I Were Asked to Play a Part," the song done so long by Rose Ponzello, she appeared in pink chiffon, a puffy heading of green and pink ribbon outlining the full silver lace flounce at bottom. For an old-fashioned girl number she wore two big blonde braids and carried an odd cone-shaped knitting bag. In French blue smock and thrush colored velvet tam and pants, one leg rakishly turned up, she sang of the blind old Frenchman's joy at hearing of the coming of the Americans. A cheery number here would help Miss Sims considerably.

They are "some noise," those "Monte Carlo Girls" at the Olympic this week. A wild and woolly, screeching, screaming lot that gave you a headache. There was some assortment of funny bobbing heads in the Alexander Rag Time Band number at opening, for which the costumes were white satin union suits. Most of the girls had so much black on their eyes they looked like burnt holes. A few were neatly coiffured and made up, but the rest (of those who have brushed their hair during this engagement) had horribly conspicuous styles all their own. They surely cannot be blamed, however, for the made over, misfit costumes. The less they had on the better they looked, which isn't saying much at that. For the "Chorus specialties" number they were in black, full-length union suits, short black and white striped satin etons and black silk hats. In this number Betty Palmer showed to best advantage. She is ginger personified—a trifle bold, perhaps, but a corking good worker that the rest could well pattern by. The other "end girl" was conspicuous by reason of neat appearance and a shrill whistling encore verse (more headache music). American Beauty and white satin striped wraps, lined with purple, in the last act opened up for a second, disclosing the girls in full fleshlings—even Violet Buckley, who led the number. There was a small cast—three women and four men (one colored). Sarah Hyatt was cast for a "prima donna" role and set her right to it by getting away with a version of the Trio from "Faust" all by herself. She wore a few spectacular costumes, but they looked home made. The most bizarre and yet the best looking had a ripple skirt of natural squirrel, cap and neck piece, while the bodice and long panel back were of cherry sequin cloth. For the "Faust" number she was in solid black sequin cloth. Kitty Warren was the prettiest girl in the show, but made more noise that meant nothing than the whole chorus together. Her costumes all looked untidy in some way—if the dress was good, the sash had lost its freshness, and with a lovely pink satin frock with dainty accordion plaited bloomers held in with tiny ribbon garlands, she wore dirty satin slippers. She looked best in pink silk and chiffon pajamas. To Miss Buckley seemed to fall all the fresh pretty costumes, or else she takes care of hers—anyway they showed up the others. Several had tulle skirts, one was of flesh net over ruffles of blue with long pointed girdle trimming of opalesques. There's too much "hurrah" in this show over nothing. It looks as if they had thrown the book away (if they ever had one), and were trying to stall while thinking of something to do. The old Collins and Hart business is the only real laugh in the show.

Josie O'Meers' Japanesy costume, Effie Weston's (Kerr and Weston) snappy clothes, Trixie Friganza's novelty military wrap and Bessie Crawford's pink satin sport suit have all been described in recent issues. However, Bessie Crawford wears blue satin slippers tied like ballet pumps with her sport suit. All of these acts are in the first half of the Alhambra program this week.

On first appearance Mary Cranston's long flaxen hair gave her an ethereal look that her later costuming denied. Her dainty orchid voile had an apron of ecru embroidered in brown. The new turn with Bryan Lee is spoiled by the incongruous dressing. Despite the pretty story of the sketch, her desire to dress like a Ziegfeld show girl almost ruins it. The white satin military costume was sufficient and if she must wear a wrap, and a white one, she should get a white leather or satin militiary (or "Over There" Entertainment Unit coat)—something more appropriate for motoring or aeroplane flights than a brocade silk evening wrap.

Ottie Ardine (McKay and Ardine) has an entire new wardrobe. Quite sanely, less extravagant than last year, but nevertheless quite as dainty. A black satin tailored suit dress showed flashes of white satin lining—collars, cuffs and vest. White ostrich pompoms posed jauntily on either side of a smart black satin toque. A maize georgette had fluffy petticoats of burnt orange and narrow ribbons of the orange trimmed silver girdle and chapeau. Over a pink satin bodice and generous dancing skirt of chiffon, a delightful wrap of alternate panels of silver cloth and blue georgette was worn.

Lola Girlie (with Jas Templeton—the long and short of it) was a sapphire and iridescent butterfly in front of a full stage, spider's web of rope. A golden rod satin drop had two huge butterflies on it. Gold net and lace as a matter of fact composed the finale costume, but it was only worn for a minute as the curtain was rung down before they could possibly have completed their number. Why an act should be sacrificed by the management, or why an artist should want to be sacrificed because they have to close the show is a mystery.

The Fatty Arbuckle feature, "The Cook," was not the least of the Fifth Avenue Theatre's attractions this week. The restaurant scene calls for quite a display of evening frocks worn by attractive women. Alice Lake as the cashier comes in for her due punishment, which she gets in a dance with a strange partner. Watching with minth the funny antics of Buster Keaton in this picture brings to mind some of the funny tales I have heard of Buster's drilling in California previous to his going "Over There." If Buster gets a chance in the front line trenches, and does a few of those funny falls for the enemy Hun, there will sure be a temporary cessation of hostilities until they get through laughing, and when they do the Yanks will doubtless be "over the top."

Marguerite Clark, in "Out of a Clear Sky," has a wide range of territory costuming and characters to cover. First as the Countess Celeste De Bersek (of Belgium) she is a formal "Lady" with a burden of worries even at 18. Then jumping to America she appears quite at home in the Southern mountain country—even in a rainstorm. Discarding her dignity and wet apparel at the same time, she shows herself in a calico gown and reaches out to her old admirers for the first time in the picture. Two little coworkers, Bobby Connelly and his little girl sweetheart, not programed, were exceptionally good. Miss Clark knows how to wear any type of gown and wear it well, but pretentious styles or serious tailormades rob her of much of her precious youthful charm.

WILLIAM RUSSELL

in

"HOBBS IN A HURRY"

By George Lee McCandless
Directed by Henry King

A comedy-drama of the sure-fire kind. The action is laid in New York City, aboard the top of a speeding passenger train, in a western mining field and in a private car of a millionaire. William Russell at his very best. Supported by an all-star cast.

First of the William Russell Productions sold direct to exhibitors through special representatives of the American Film Company stationed at Pathe exchanges. Wire, write or call in person at your nearest Pathe exchange, and ask to see this production on the screen. You can book it now.

WILLIAM RUSSELL PRODUCTIONS
Distributed by Pathé

## LECTURERS AND FILMS.

The fall and winter programs for the different traveling lecturers who use pictures as an important asset of their public appearances have been laid out.

E. M. Newman is now in Chicago arranging for his annual appearance there in the Auditorium, opening in October. Newman was in France this summer, returning in August from the firing line where he obtained some "close ups" of conditions in Alsace Lorraine. Newman's opening lecture will be on his war observations, showing pictures of France and Great Britain as well as the Italian battlefront. He has a series of six lectures for his tour this winter. All of his wartime subjects, England, France, London, Paris and Italy will be released through the Educational Co. next spring.

Robert C. Bruce has finished "'Tis Tough to Be Tender," in which Bruce makes Marion H. Kohn, president of the Consolidated Film Corporation, San Francisco, the protagonist of the story. It is now being released to the general public.

Dwight L. Elmendorf is in New York, but has called off all lecture dates, owing to his voice having gone back on him. He will rest this winter. The pictures he took this summer will be released around the holidays.

George D. Wright is in Mexico taking some closeups of General Carranza. He has also been in the Tampico oil fields, where he obtained special scenes.

Prof. Raymond L. Ditmars, who has taken many pictures of wild animals, is now making a special feature of bugs, insects and reptiles, to be released later in the season.

## PROFITABLE GOV'T FILM.

Representatives of the Division of Films of the Committee on Public Information are seeking a theatre in the Times square district for the showing of their third feature in New York, commencing Nov. 4. It is entitled "Under Four Flags" and consists of 2,000 feet each from the American, English, French and Italian official government films.

"Pershing's Crusaders" has thus far cleaned up over a quarter of a million dollars.

"America's Answer" bids fair to eclipse that amount. The four road companies last week showed a net profit of $9,400.

## FIGURED DOWN TO MINUTES.

The World Film's expert accountant at its Fort Lee studio has compiled a table of production costs. His report reads:

"The nominal time for the filming of a story is based on a four weeks' schedule, allowing for delays growing out of weather conditions.

"Each picture averages 300 scenes. With a working day of eight hours, this gives a daily quota of 12½ scenes on a 24-day basis. The average cost of a picture is $25,000, which makes the cost of each scene, including titles and sub-titles, $83.33. A day's work represents $1,040.66, which includes the studio overhead. Each minute represents $2.17.

### Taking Pictures on Stage.

At the National, Central Avenue and Bleecker street, the house has been advertising the taking of pictures on the stage for one full week, the patrons being advised by the one-sheets to "earn $1,000" a week by learning how to act in the "movies."

Just who was back of the quick scheme was not advertised, but it is reported that the usual "fall" was made.

## TRIANGLE'S SINGLE ENGAGEMENTS

Los Angeles, Sept. 25.

Triangle has dismissed all of its stock players. Seventy-five were reported let out last week. In future, players will all be hired by the picture.

### PROPAGANDA ONLY.

"The Road to France," strictly manufactured for American war propagandistic purposes, with Carlyle Blackwell and Evelyn Greeley, will be released by the World Oct. 14.

## CAMERA SONG-CYCLE.

Hopp Hadley has arranged for a general release of what he terms the first cinema-song-cycle, "The Vow," to reach the screen via the private showing manner in the next ten days.

The song cycle which "The Vow" illustrates was taken from Eliland. Raymond Ellis, baritone, will sing the solos for its initial presentation.

Herbert G. Carleton did the camera work.

## ARTCRAFT'S "SPORTING LIFE."

The Maurice Tourneur Productions Co. has turned over the distribution of "Sporting Life" to Artcraft, as a special release.

The First National offered an advance of $75,000, on a percentage arrangement.

The Tourneur company has secured the rights to another Drury Lane melodrama, "The White Heather," written by Cecil Raleigh.

## STILL PICKFORD

Speculative rumors this week as to the future film activities of Mary Pickford, due to the arrival here of her mother, Mrs. Charlotte Pickford, and subsequent conferences with Miss Pickford's attorneys regarding negotiations on prospective contracts were rampant.

Miss Pickford has an offer from the First National and several others.

Up to Wednesday nothing "official" had developed through the conferences in the O'Brien, Malevinsky & Driscoll offices. M. L. Malevinsky informed a VARIETY representative that nothing had yet been settled as to Miss Pickford's new contract.

When asked if Miss Pickford would come to New York while her mother was here, Mr. Malevinsky said it was not improbable and might be necessary to conclusively clear up the future Pickford contract.

Aaron Jones returned to Chicago Wednesday, at which time the indications were strongly in favor of Artcraft signing up Miss Pickford once more.

## PARAMOUNT'S S. AMERICAN CO.

John C. Graham, general foreign representative for Famous Players-Lasky, has returned from a three months' trip to South America, where he completed arrangements for the distribution of Paramount-Artcraft pictures in Chile, Peru and Bolivia.

It will be in the hands of a new corporation known as the South Pacific Paramount Co., with headquarters in Chile.

Eduardo Suarez, Chilean Ambassador to the United States, is president of the concern.

## RIGHTS PURCHASED.

Los Angeles, Sept. 25.

Thomas H. Ince has bought the screen rights and takes an option on the legitimate production rights of Gouverneur Morris' story, "Behind the Door," published in the July McClure's.

Paramount has secured the screen rights to Carolyn Wells' story, "Vicky Van," to be used for Ethel Clayton.

The screen rights to "Soldiers of Fortune" have been purchased by Jesse Hampton for a starring vehicle for J. Warren Kerrigan.

## SUES THROUGH LAY-OFF.

Mabel La Bunyea, a picture actress, has filed suit against the World Film Corporation for breach of contract. Through her counsel, Harry Saks Hechheimer, she claims a World director kept "stalling" her in the matter of employment and she has consequently been kept idle for several months. Although engaged to make a feature, entitled "Making Good," of which she has the script, she was not ordered to report, being told that weather conditions were the cause of the delay.

## STUDIO MATTER ADJUSTED.

A wire was received at the New York headquarters of the I. A. T. S. E. Monday from Les Dolliver, now in Los Angeles, informing the executive the agreement compiled by union operators and stagehands had been signed by all the studios there.

For a time the L. A. situation threatened to develop into a serious condition.

## "Love Defender" World Film.

Tefft Johnson begins work next week on "The Love Defender" for World, in which June Elvidge, Madge Evans and Frank Mayo are to play principal roles.

The story is by Maravene Thompson and was adopted for the screen by George DuBois Proctor.

## PARALTA STATEMENT.

John E. DeWolf and Herman Katz, to set at rest the many rumors concerning Paralta's plans for future operations, have felt called upon to issue a public statement. The gist of it is that in about a year they produced nearly two dozen pictures, which are now in process of distribution here and abroad; that their only troubles have been internal, which are now adjusted, and that they are the owners of a vast majority of the common stock, and the control of the company is entirely in their hands.

C. C. Pettijohn, Jr., arrived at the Pettijohn home last week.

Marie Walcamp will shortly be seen in a Bluebird melodrama feature.

The Universal is now following the plan of using the dual directorship system of its stars.

## U. P. IN G. F.

The United Picture Theatres of America is now releasing exclusively through the General Film Company and many of the United's agents in the various cities are establishing themselves in the General Film's offices.

Ira Aronson in Pittsburgh, Floyd Lewis in St. Louis, D. F. O'Donnell in Washington and C. S. Edwards, in Kansas City have already taken the initiative in this movement. E. J. O'Donnell, the Minneapolis representative, is at present negotiating to transfer his location to the General's offices.

Herman Webber has been appointed director of the picture division of the Liberty Loan Publicity Department in the Twelfth Federal Reserve District. Webber will appoint state directors in each of the state and territories in that (coast) district.

## SELECT BUYS STANLEY HOLDINGS.

Lewis J. Selznick returned from Philadelphia Tuesday, where he went to complete the purchase of the holdings of the Stanley Mastbaum Estate in the Select Pennsylvania exchange. The relations of Jules Mastbaum and Select continue to be most friendly and the deal was made to settle up the estate of Jules' brother.

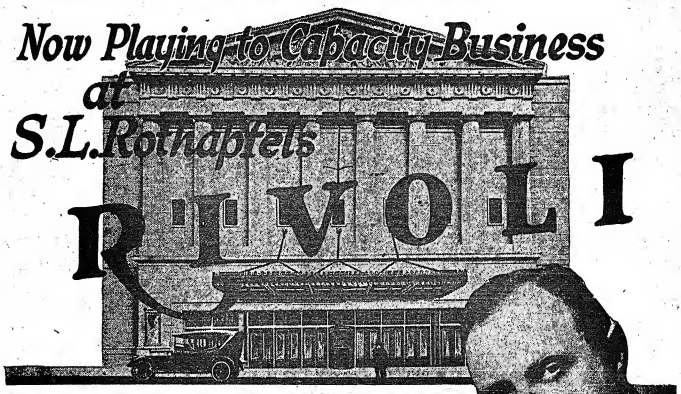
This completes the control by Select through repurchase of 100 per cent. interest in its 21 exchanges. When originally organized Select sold a 50 per cent. interest in a number of our exchanges throughout the country.

Jessie Reed, a principal in "The Passing Show of 1918" at the Winter Garden, was in the chorus at that house two seasons ago. Other graduates in the same aggregation are Neil Carrington [illegible] Florence


REX BEACH PICTURES

Now Playing to Capacity Business at S. L. Rothapfel's

RIVOLI



Week of September 22nd.

What the National Board of Review enthusiastically terms "one of the most powerful and appealing pictures we have ever seen and the most unusual Beach picture ever made."

REX BEACH'S

Human Drama of Redemption ~

Laughing Bill Hyde

with WILL ROGERS

Directed by Hobart Henley

Mr. Rothapfel, a daring pioneer in brainy and imaginative showmanship and an *inspiration* to all producers committed to the policy of "better pictures," has booked Goldwyn's entire series of Rex Beach productions for the Rivoli. He says:

"The humanness of 'Laughing Bill Hyde' makes it rank as one of the successful productions of the year . . . . a story and production of which Mr. Beach and Goldwyn can both be proud."

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH, President

16 East 42nd Street New York City

BUY BONDS

VARIETY

# STATE EXHIBITORS AT ALBANY PLAN BIG "DRIVE" CAMPAIGN

## New York Picture Theatre Men Get Together and Unanimously Pledge Undivided Support to Present "Liberty Bond Drive"—Urge Suffrage Co-operation—Discuss Sunday Question.

Albany, N. Y., Sept. 25.

A conference of the picture theatre owners of the State of New York, representing some 1,600 screens, will open at the Ten Eyck Hotel tomorrow.

According to advance plans a resolution will be offered endorsing the Fourth Liberty Loan and lines laid down in which an intensive campaign of bond selling will be waged throughout the motion picture theatres of the state.

President Sydney S. Cohen is expected to appoint 51 representatives, one in each senatorial district comprising the state, in order that proper statistics may be compiled of what the theatre owners have accomplished in the selling of Liberty Bonds. A representative will be designated in each of the three assembly districts comprising each senatorial district of the state.

The question of Sunday opening will be presented. It is the general belief that the efficient work of the exhibitors in support of Government propaganda will do much to clarify the Sunday opening situation in this state. The loss of revenue to the Government due to certain sections of the state keeping theatres closed will be forcibly presented by President Cohen, who believes that all political candidates are showing a tendency to remedy these conditions and to give people in every municipality what those people decide they want.

A resolution stating that a large percentage of the patrons of picture theatres being women, President Cohen be urged to hold conferences with the leaders of the Women's Suffrage Party of the state to effect a closer cooperation for their mutual benefit. A letter from the New York State Women's Suffrage Party will be read, requesting exhibitors to show slides in their theatres urging the women of the state to register on the coming Registration days, Oct. 7-12. Those present will be asked to approve the request and to give the Suffrage Party every possible assistance.

### CHAPLIN FIRST AT STRAND.

"Shoulder Arms," the new Charlie Chaplin picture, will first be seen at the Strand, week Oct. 20. The following week it will be released for other theatres in New York, and the week of Nov. 4 in Brooklyn.

The picture is in three reels and the rental charge is $50 for the first two reels and 25 per cent. of the price of the two reels for the extra reel or $62.50 for the three reels for each day's showing.

### SUNDAY FILMS UPSTATE.

Ilion, N. Y., Sept. 25.

After a lapse of months, Sunday pictures again started here Sunday. The Temple was the first to open. Next Sunday, it is expected the other film palaces will follow suit.

Ilion has thousands of war workers whose only chance for recreation comes on Sunday, and with gasless Sabbaths, the munitions makers demanded some other form of amusement. Sunday films were suspended here months ago following an agitation by the "holier than thou" crowd.

### MARGUERITE CLARK SIGNS.

Marguerite Clark celebrated her return from her honeymoon, by signing a contract to make Paramount pictures for another year. Miss Clark will probably do six pictures this year instead of eight in order that she may devote more time to each picture.

Her first under the new contract will be "Mrs. Wiggs of the Cabbage Patch," followed by "The Golden Bird."

**$5,000 for "Bride" Rights.**

Famous Players-Lasky have bought the picture rights to "Here Comes the Bride" for $5,000.

Max Marcin and Roy Atwell, the authors, were willing to sell at that figure six months ago, but the deal was held up until now by Klaw & Erlanger who wanted a higher figure.

**Harry Levey Managing Symphony.**

The Symphony at Broadway and 95th street, reopening Sept. 21, with Paramount and Universal service (splitting the week) has Harry Levey as manager. Mr. Levey was assigned by the Universal which is operating the house.

### BLACKMAIL CHARGED.

Jack Le Claire, a vaudevillian, was arrested in New York late last week on a charge of attempted blackmail. For the past two seasons he appeared for Bert Lamont in "The Race of Man" and "The Montana Five" acts. Last summer he worked as a clerk in the Hotel Alamac, Atlantic City.

He came to Broadway with a leaf from the hotel register showing the signature of "Owen Moore and wife."

In light of various reports concerning Moore's matrimonial affairs with his wife, Mary Pickford, Le Claire attempted to sell the page to Moore, and also to a representative of Douglas Fairbanks.

Heeding a decoy message, Le Claire went to the office of downtown attorneys and accepted $175 in marked money for the hotel register page. He was immediately placed under arrest by waiting detectives, called there, it is said, on behalf of Moore. Le Claire claims to have recognized Moore at the shore. Owen Moore denies having been in Atlantic City on the date of the registry of his name.

### ROOSEVELT SERIES STARTED.

Work on the new serial to be made by Colonel Theodore Roosevelt under the direction of Frederick Collins, of McClure's, has started. The studio direction is under Phil Nye.

No date has been set for the release, but it is believed Col. Roosevelt will complete most of the chapters before one picture is given to the screen.

Bert Ennis will handle the publicity for the Roosevelt pictures.

### INCE'S CONTACTS WITH STARS.

In connection with his denial of the report Charles Ray was about to make other business connections, Thomas H. Ince has announced the status of his relations with his other stars. He says:

"I have a contract with Dorothy Dalton for two years more, one more year with William S. Hart, three more years with Enid Bennett."

### LIBERAL WITH LEAVES.

The Government has been very liberal to managers of legitimate productions and picture producers in granting special leaves for enlisted men who are in the midst of productions.

The latest incident was the calling of Dick Rossen, who is appearing in the film production of "Arizona" for Artcraft with Douglas Fairbanks. Rosson is cast for Tony. When called a wire was sent to Washington asking his time to report be deferred until the picture was completed. The request was promptly granted, after which Rosson leaves for Camp Kearney.

### OFFICIAL FILM SHOWING.

Washington, D. C., Sept. 25.

The Treasury Department has arranged for a formal showing of the Fourth Liberty Loan picture films before the National Press Club, Sept. 27, at the Central High School Auditorium.

Geraldine Farrar will sing on this occasion and Vice-President Thomas R. Marshall will speak. The remainder of the evening will be devoted to a showing of the films.

The Washington representatives of the leading newspapers of the country have been invited, together with many notables from Washington official life.

Los Angeles, Sept. 25.

All the picture stars who made pictures for the Fourth Liberty Loan campaign are anxious to get their films shown at Graumann's for a full week. Several were desirous of booking their own pictures there for a full week, which would have excluded everybody else during the three weeks' drive.

The picture committee of the Federal Reserve, who know nothing of the trade rivalry, have notified Graumann he must play one a day—for a single day—like all other houses, with no repeats, or not get any of the special Loan features.

### WAR FILM OUT OF NOTHING.

The Universal's six-reel war film, "Crashing Through to Berlin," was made up "out of nothing," so those say who seem to know of it.

Not a bit of camera work was done in connection with the feature. It was pieced together and made up of old war film, mostly scenes taken from the Universal's Weekly Pictorial.

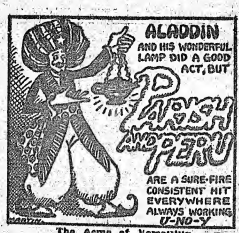
The task of assembling the rejuvenated bits is reported to have been given to Jack Cohen, editor of the Universal Weekly, and the completed work of six reels, propelled onto the screen under the "Crashing" title is said to have been done entirely by him.

The feature is reported a good card for the Universal, which more highly regards it since the film does not represent a cent's investment. In the matter of inexpensiveness picture people claim Mr. Cohen received no extra compensation for his work, leaving the war picture clear profit for the U.

The picture was first put out during the early part of August and met with general approval, including the reviews of it in the trade papers.

**Directing Though Injured.**

Emile Chautard, who has been directing Elsie Ferguson from his home, due to an injury to his knee, is nevertheless completing the feature in spite of this handicap. Miss Ferguson's next film production will be "The Green Orchard."




The Acme of Versatility

A Kentucky Colonel always prefers brand new money. (He likes the smell of the mint.)

**BILLY BEARD**

"The Party from the South"

Principal Comedian
Al. G. Field's Minstrels

Eastern Rep.
FRED MACK

Western Rep.
SIMON AGENCY

---

Sept. 23—Keith's, Toledo, O.
" 30—Empress, Grand Rapids
Oct. 7—Colonial, Akron, O.
" 14—Hippodrome, Cleveland
" 21—Shea's, Buffalo
" 28—Shea's, Toronto
Nov. 4—Open
Week Nov. 11, open on the Orpheum Circuit at Milwaukee until week May 4 at New Orleans.

JIM and MARIAN

**HARKINS**

DIRECTION

NORMAN JEFFERIES

---

**"A DOG"**

(Continued)

I've never known a dog to show
Half way devotion to his friend,
To seek a kindlier nook to know
Or richer, but unto the end
The humblest dog I ever knew
Was to the man who loved him true.

**OSWALD**

P. S.—Beware of Geo. Howard, of Howard and Ross. He is a practical joker. Did you ever see a banjo-fly?

---

**EDWARD MARSHALL**

CHALKOLOGIST

Direction, MARSHAL FOCH

---

Sept. 23—Maryland, Baltimore, Md.
And 12 more weeks of the Keith time to follow; and then for the Orpheum time, Jan. 5.

PAUL and MAE

**NOLAN**

Booked by those two famous Philadelphia Agents:
NORMAN JEFFERIES
FRANK DONNELLY

---

**ROXY LA ROCCA**

Wizard of the Harp

---

"AD LIB SAUCE"

Bob.—Any mail today?
Chris.—Two letters; one from the "Variety," with statement enclosed, the other from Sister Kenny, of Kenny and Hollis, the graduated barbers.
Bob.—Well, bless Mother Kenny's little heart; what does she say?
Chris.—She says: "Here's a few sags for your ad in 'Variety.' If good, tell your friends; if not, tell us."
Bob.—Let me read the sags. Don't tell our friends; tell mother.
Chris.—Let's put the sags in and see if they knock 'em for a goal. Here goes.
Bob.—What is the height of camouflage?
Chris.—I don't know. What?
Bob.—Twin beds.
Chris.—Well, that didn't go so bad; here's another. How does the new draft hit you?
CUT IT DOWN, BOYS, IT'S RUNNING TOO LONG!
"Make me dance."

BEEHLER & JACOBS, Chicago
ROSE & CURTIS, New York

**KNAPP and CORNALLA**

KING'S, ST. LOUIS — HIPP, ALTON, ILL.

---

**JACK TERRY**

(TERRY and LAMBERT)

Heap side plenty busy

Phone, 9400 Bryant

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If it takes 8 Men

**TO FORM A SQUAD**

At what Altitude would an Aviator have to drop a Blank Cartridge In order to make a hole on the deck of a Battleship?
Ans.—Chilliecothe—.

DINGLEY and NORTON

DIRECTION

LEVY & JONES

Now Playing
Loew's American.

---

For:

BEN **HARRISON**

and

MAIDIE **BURR**

IN "OVER THE FRONT"

Call

CHAS. BIERBAUER

BRYANT 845

This Week (Sept. 23)—Lyric, Hamilton, Can.

---

AUSTRALIAN SLANG

MAE ESTELLE

**AUBREY and RICHE**

As we have learned to speak it—the glossary for use in translation.

"Bonnie boskertarte"—Pretty fine girls.
"You're balmy"—You're crazy.
"Had me on toast"—Got my goat.
"You'll get what for"—All that's coming to you.
"Blighter," "custer"—A bum.
"Strike me pink!"—I'll be darned.
"Fair dinkum, I'm stiff"—Sure enough, I'm broke.
"Gladstan"—Umbrella.
"Zip"—Beard.
"Cold-footer"—Slacker, etc.

---

Figures talk, and a well corseted one is a megaphone.

DOLLY

**GREY**

and

BERT

**BYRON**

---

Life on an Ocean Wave,
Life on the Bounding Deep;
The Sentry informs me I snore so loud
My Shipmates cannot Sleep.

CARRIE LILLY

DIRECTION

LEVY & JONES

Moss Circuit.

---

JOHN P. HANSEN

Presents

**JACK LEMLEY** AND CO.

in

"A NIGHT IN JUNE"

A MUSICAL FANTASY

A Breath from the Land of Dreams

Direction, HUGHES and SMITH

---

**FRANCIS**

AND

**WILSON**

IN A VARIETY OF DOINGS

BOOKED SOLID

Direction, SAMUEL BAERWITZ

---

THE "3"

ARLEY'S

WILLY FERNANDE CHARLEY

NOW WITH BARNUM & BAILEY SHOW. (5TH SEASON.)

EASTERN: CHAS. BORNHUPT

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BILLY

**DALE**

AND

BUNNY

**BURCH**

BOOKED SOLID

ORPHEUM CIRCUIT

---

Pauline Saxon

SI PERKINS' KID

---

EL BRENDEL AND FLO BERT

In

"Waiting for Her"

Direction, H. BART McHUGH

---

**JACK MARLEY**

MAKING THE WORLD SAFE FOR AGENTS

---

**ZUHN AND DREIS**

BOOKED SOLID, 40 WEEKS BLANKET CONTRACT

LOEW AND PANTAGES — Direction, IRVING COOPER

---

**118-POILU-118**

BOOKED SOLID

ALF. T. WILTON

Sole Representative for the Old Soldier

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**POLLY, OZ AND CHICK**

CUTE CLEVER CLASSY

---

**JOSIE O'MEERS**

The Dainty English Wire Artist

Direction, M. S. BENTHAM

# DE LYLE ALDA

*at FLO ZIEGFELD'S*

# "Midnight Frolic"

*For the Season 1918-19*

*Management, FLO ZIEGFELD*